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VERDI

MESSA DA REQUIEM

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CHAMBER MUSIC

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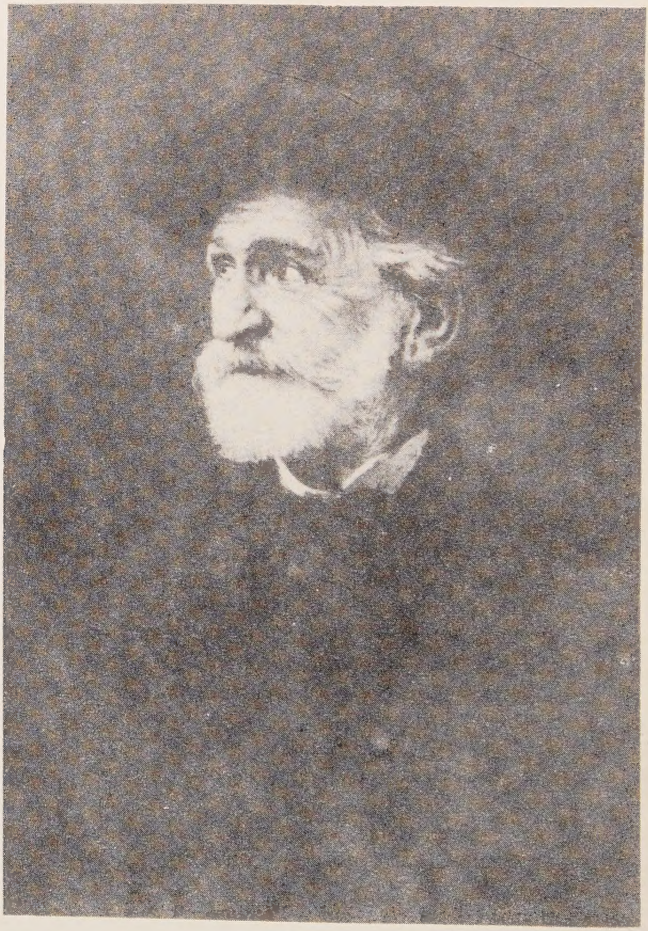

Ernst Eulenburg, Ltd.
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EDITION EULENBURG

Commemorating the First Anniversary
of the death of Alessandro Manzoni
(22 May 1874)

MESSA DA REQUIEM
(TOTENMESSE)

for 4 solo voices,
mixed chorus and orchestra

by

GIUSEPPE VERDI

First performance, 22 May 1874, in Milan
Verdi conducting

New edition by Fritz Stein

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GIUSEPPE VERDI

MESSA DA REQUIEM — MASS FOR THE DEAD

Although, out of the 30 stage works written by the greatest of Italian operatic composers of the 19th century, only about nine really live today, in spite of the revival of interest in Verdi—characteristic of the tragic subjection to time which Opera suffers—the present Requiem has lived up to the spontaneous success achieved by its initial performances sixty years ago. And the world of today, anxious to gauge the essential quality of fundamental musical works over and above literary and romantic associations, sees in this Mass,—the work of a great creative master, — with its primitive strength, the purity and truth of its undogmatic expression, its passionate, southern warmth, and noble, sensuous beauty, a culminating masterpiece of sacred music.

Like nearly all Verdi's few non-operatic works, the Requiem was written for a particular occasion. A few days after the death of Rossini (13. XI. 1868) whom he greatly admired—"a real man, a fine artist who left his stamp on a whole epoch" as he wrote to Mariani, — Verdi made the following proposal to his publisher: that, "as a testimony to the esteem in which he is generally held, and whose loss we deeply deplore", the most distinguished Italian composers, with Mercadante at their head, should collaborate in a Mass for the Dead, which, without any commercial intention, should figure "as a noble deed of reverence", to be performed, once only in San Petronio at Bologna (Rossinis home), then sealed up in the archives of the Conservatoire and to be revived for future generations on the anniversary of the great composer." Inspired by this idea, thirteen of the leading Italian musicians responded to the call and each contributed a movement, Verdi's modest portion being the "Libera me" at the close. But the impresario would not provide orchestra and chorus free of charge; the conductor, Mariani, felt his artistic pride wounded at not having been, invited to contribute; and the authorities lacked initiative. Hence the performance never took place, and the whole plan, so broadly conceived and from such liberal motives, came to nothing in the face of the pettiness of every-day life, self-interest and pride, "egotistical indifference, which is the scourge and the bane of our country," as the indignant Verdi wrote. To his friend Mazzucato, who had seen the final section of the Requiem in pastiche, at Ricordi's and was enraptured at its beauty, Verdi wrote thankfully as follows: —"Your words nearly prompted me to compose the whole Mass at some later date, seeing that with a little further development the Requiem and the Dies irae are finished and re-echo the 'Libera me' which is already composed. Ruminate, therefore upon the

disastrous results your eulogy might have had! But have no fear; this is only a temptation, which like so many others will."

Luckily, this movement escaped the fate which befell nearly all Verdi's unfinished compositions before his death. Four years later, deeply stirred by the death of Alessandro Manzoni, Verdi formed a complete Requiem out of the torso of the Mass, in honour of the great Italian national poet, whom he held in the most profound reverence since, the "Promessi sposi", finding himself in sympathy with the poet's national feeling, his clarity and strength of vision, his truthfulness and pure humanity. This humble respect for the spiritual leader of the people finds touching expression in Verdi's letters. In 1867, at the age of 54, the composer, then at the height of his fame, wrote as follows: "How I envy my wife having seen this great man! But I do not know whether I shall have the courage to introduce myself to him, when I come to Milan. You know well how greatly and in what way I honour him. In my opinion he has written a book which is not only the greatest product of our times, but also one of the finest in all ages which has emanated from the human brain. And, besides being a book, it is a comfort to humanity as well. I was 16 years old when first I read it .... But my enthusiasm for this work is undiminished; nay, it has increased with my understanding of humanity; for this book is true, as true as 'truth' itself. If only artists could grasp this idea of truth! There would no longer be musicians of the future or the past; no more impressionism, realism or idealism in painting; neither classic or romantic poets; but only true poets, true painters, true composers." And having got to know the object of his adoration in 1868, Verdi wrote: "What can I tell you of Manzoni? How express the new, inexplicable, happy feeling which the sacred presence of this man aroused in me? I would have knelt before him if men worshipped men .... When you see him, kiss his hand for me, and tell him how greatly I revere him." On receiving the news of the last illness of the 88 year old poet Verdi wrote to his friend Clarina Maffei: "I am much grieved at what you tell me about Manzoni; your description moved me to tears. Yes, to tears,—for, hardened as I am against the ugliness of this world, I still have a heart, and can shed tears. But tell this fact to nobody." Manzoni's death on May 22nd 1873 completely prostrated the composer: "Now all is over, and with him ends the purest, highest and holiest title to our fame." And to Ricordi, Verdi writes: "I am moved to the depths by the passing of this great man who belonged to us. I shall not go to Milan tomorrow; I could not bear to be present at the funeral. I shall come later to find the grave, alone and unseen. I may have a proposal to make to you as to how his memory should be honoured."

In the early morning of June 3rd Verdi took leave of his departed hero,

and by the fresh grave-side vowed to commemorate Italy's greatest poet of the 19th century by a musical work which should outlive brass or bronze. A few days later Verdi put his proposal before the burgomaster of Milan, and when the latter thanked him said: "No thanks are due for my offer to compose a Mass for our Manzoni. It was simply an impulse, or better a crying need of my heart, to do all that is in my power to honour this great spirit, whom I valued so highly as a writer and honoured so sincerely as a man — the true pattern of patriotic virtue.

As soon as the music is sufficiently advanced, I will not fail to let you know what means are necessary to make the performance worthy of our country, and of a figure whose loss we all deplore."

Shortly after, during a visit to Paris, the Requiem was finished, and the initial performance took place on the anniversary of Manzoni's death, May 22nd 1874, in the San Marco Church at Milan. It was conducted by Verdi, with a chorus of 120 and an orchestra of 100 picked players, together with the best vocalists of the Scala: Teresa Stolz and Maria Waldmann, who took the women's parts in the first performance of *Aida* in Italy, and the singers Capponi and Maini. The performance was a huge success, attended with all the explosive enthusiasm of which Italy alone is capable, with repeats and numerous recalls. The work was then repeated three times in the Milan Scala and started on its triumphant journey through Europe. Verdi conducted it himself in Paris, London and Vienna; also at the Rhenish Musical Festival in 1876 at Cologne. The Requiem enjoyed the same enthusiastic reception everywhere it was given. A few celebrated musicians and critics however held themselves aloof, probably prejudiced against the work on account of Verdi's operatic activities. One of the composer's earlier adversaries had the generosity, after having called Verdi the "all-powerful destroyer of Italian artistic taste", and the "Attila of the throat", openly to acknowledge his mistake years afterwards. He was no less a person than Hans von Bülow, who, in 1892 wrote to "the last of the 5 kings of modern Italian music" as follows: "I have lately been studying your last works, Aida, Othello and the Requiem. *The latter moved me to tears in a performance that was only mediocre.*

I have studied them, not only according to the letter, which kills, but also in the spirit, which makes alive. And now honoured master, I admire — more, I love you."

The utterances of Verdi quoted intentimally at such length from his letters*) are caracteristic of the greatheartedness of the man, and also prove the deep spiritual shock at the passing of Manzoni and the transiency all mortal

*) From Verdi's Letters, edited by Fr. Werfel, Paul Zolnay Verlag, and "Verdi" by A. Weissmann, Deutsche Verlags-Anstalt.

things which finds its artistic musical expression in sorrow. It has been justly remarked that this Requiem lacks the back-ground of northern, metaphysical religious feeling, and undoubtedly the free-thinking Verdi, the "great realist and theatrical master" was not troubled by any belief in dogma. But, for this natural man of instinct, in such close touch with life, and a foe to phrase and pose, religious ethos was centred in the feeling and experiencing of the purely human expressed in simple form; hence Verdi treated the last questions of death and eternity with his intuitive strength of vision, with overpowering temperament and lyrical energy, and did not despise the typically southern "effetto" and "brio". It was by no mere chance that Verdi made the vision of the last judgment in the Dies irae sequence, which he paints with real dramatic passion and power, the central point and principal idea of the whole Mass. He divided the huge fresco-picture of the sequence into nine separate scenes, which are revealed in characteristic, breathless intensity towards a climax, and in which the terrified cry of the Dies irae is constantly repeated, running through the whole gamut of horror, from deep despair to anxious questioning. In sharp contrast to the devastating realism of the "Dies irae" stands the first movement, which has nothing of the gloomy earnestness common to the classic Mass in the Introitus, the request for eternal peace, but calls to death in child-like devotion and faithful piety as a friend and comforter. Passing from the secretly whispered "Requiem aeternam" of the beginning; through the blessed regions of heavenly light; up to the powerful climax of the "Kyrie"; and the conclusion, re-echoed in celestial, distant realms — the whole forms a work full of wonderful beauty and expressive of pious resignation.

A complete musical analysis of the Requiem is impossible here. Attention can only be called to some of the more salient features of the 7 independent single movements of which the work is constructed; such as the effect of the stormy brass in the "Tuba mirum" (the pattern of the corresponding scene in Berlioz's Requiem is unmistakable), the overpowering "Rex tremendae majestatis" which leads to the fervent prayer "Salva me", treated as a forcible climax by the "master of ensemble". A broad melodic cantabile akin to operatic aria is used by the solo voices in the "Recordare" (duet for 2 sopranos), the "Ingemisco" for tenor, and the "Confutatis" for bass. The final anguished cry of the "Dies irae" is soothed by the touching complaint of the "Lacrymosa", which in turn is worked up to a climax in a concerted number handled in masterly fashion, and with the gently whispered "Dona eis requiem", concluding the series, resolves itself in peace. Though in the "Offertorium", a moving prayer of solo voices for the departed, the traditional fugue is discarded on the words "quam olim Abrahae", this musical form is employed in the "Sanctus"; a mighty 8 part chorus in a double fugue, more

chordal than linear in construction, which is crowned by the triumphant "Benedictus" and the "Hosanna" surrounded by the chromatic passage-work of the full orchestra. The "Agnus dei" is sung in octaves by the two solo soprano voices the effect resembling an ancient litany. The "Lux aeterna luceat eis", the last plea for the departed spirit, is intoned by the three lower solo voices, the orchestra accompanying with almost magical, trascendental, wierd, flickering colours —, and soars with the unearthly beauty of strings and flutes playing in the highest register into sheer, celestial radiance. The final Responsorium, the "Libera me", once more combines the principal theme of the first movement and the "Dies irae"; and reviews all the depths of the Inferno together with the boundless spaces of Paradise. The architectural structure of this broadly conceived section is remarkable. Commencing with the uneasy intoning of solo soprano, imitated by the droning counterpoint of the chorus in the low register, the movement gradually works up to a climax in a tremendous choral fugue of the most finished craftmanship. At the end the solo soprano soars ecstatically above, with its passionate, beseeching "Libera me domine de morte aeterna in die illa tremenda", with a repetition of which, on a softly whispered chord of C major, this Mass for the Dead, high above all dogma, all the more human in its appeal because of its fearless disregardal of the stereotype limits of liturgical ecclesiastical music, comes to its end — as though sinking into eternity.

Fritz Stein

GIUSEPPE VERDI

MESSA DA REQUIEM (TOTENMESSE)

Während von den 30 Bühnenwerken des größten italienischen Opernkomponisten des 19. Jahrhunderts, trotz Verdi-Renaissance, heute nur noch etwa neun im eigentlichen Sinne lebendig sind — bezeichnend für die tragische Zeitgebundenheit der Oper! — ist Verdis Requiem der spontane Erfolg seiner ersten Aufführungen seit 60 Jahren treu geblieben. Und gerade unsere Zeit, die über literarische und romantische Bindungen hinaus zum Wesen und Wert elementaren musikalischen Geschehens vorzudringen bemüht ist, zählt diese letzte Totenmesse eines großen schöpferischen Meisters in ihrer musikantischen Urkraft, in der Reinheit und Wahrheit ihres undogmatischen Ausdrucks, in ihrer südlich-glutvollen Leidenschaftlichkeit und edlen Sinnlichkeit zu den unvergänglichen Gipfelwerken der Musica sacra.

Wie fast alle seine nicht sehr zahlreichen Kompositionen, die Verdi neben seinen Opern geschrieben hat, ist auch das Requiem ein Gelegenheitswerk. Bereits wenige Tage nach dem Tode des von ihm hochverehrten Rossini (13. XI. 1868) — „ein Mann, ein großer Künstler, der einer ganzen Epoche sein Signum gab, ist gestorben", schreibt er an Mariani — machte Verdi seinem Verleger den Vorschlag, es möchten — „als Zeugnis dafür, wie sehr wir alle den Mann verehren, dessen Verlust von einer Welt beweint wird",— die angesehensten italienischen Komponisten, an ihrer Spitze Mercadante, gemeinsam eine Totenmesse komponieren, die, ohne jede geschäftliche Ausnutzung, „als edle schenkende Tat" den Manen des großen Toten dargebracht, ein einziges Mal in San Petronio zu Bologna, Rossinis Heimat, aufgeführt und dann versiegelt im Archiv des Konservatoriums der Stadt aufbewahrt werden sollte, um erst nach Generationen „an Gedenktagen des großen Mannes wieder aufgeführt zu werden, wenn ein späteres Geschlecht sie noch feiern sollte." Begeistert folgten 13 der ersten Musiker Italiens dem Aufruf und steuerten je einen Messesatz bei, Verdi selbst stellte sich mit dem „Libera me" bescheiden an den Schluß. Aber der Impresario wollte Orchester und Chor nicht kostenlos zur Verfügung stellen, der Dirigent Mariani war in seinem Künstlerstolz gekränkt, weil er nicht zu einem Beitrag aufgefordert worden war, auch die Behörden verhielten sich passiv, — und so scheiterte die Aufführung und damit der ganze großzügig-selbstlose Plan an den kleinen Jämmerlichkeiten des Alltags, an Eigennutz und Eitelkeit, an der „egoistischen Gleichgültigkeit, die die Geißel, das Verderben unseres Landes ist", wie der empörte Verdi in einem Brief schreibt. Dem Freunde Mazzucato, der das Messen-Pasticcio bei Ricordi gesehen hat und begeistert ist von der Schönheit des Schlußsatzes, antwortet er dankbar: „Diese Ihre

Worte hätten beinahe in mir den Wunsch entstehen lassen, später einmal die ganze Messe zu schreiben; um so mehr als ich, bei einiger ausführlicherer Entwicklung, das Requiem und das Dies irae schon fertig hätte, deren endlicher Nachhall ja in dem bereits komponierten „Libera me" zu finden ist. Bedenken Sie also, und zwar mit Gewissensbissen, welche beklagenswerten Folgen diese Ihre Lobesworte haben könnten! — Aber seien Sie ruhig: das ist eine Versuchung, die wie so viele andere vorübergehen wird."

Ein gütiges Geschick bewahrte diesen Satz vor der Vernichtung, der fast alle unvollendeten Werke Verdis vor seinem Tode anheimfielen. Vier Jahre später, unter dem erschütternden Eindruck des Todes Alessandro Manzonis, gestaltete Verdi den Messen-Torso zu einem vollständigen Requiem aus zu Ehren des großen italienischen National-Dichters, zu dem er seit den „Promessi sposi" in grenzenloser Bewunderung und Verehrung aufblickte, dessen naturhafter Volkstümlichkeit, Klarheit und Kraft der Anschauung, dessen Wahrhaftigkeit und reiner Menschlichkeit er sich wesensverwandt fühlte. Das Gefühl demütig-bescheidener Ehrfurcht vor diesem geistigen Führer seines Volkes findet in Verdis Briefen geradezu ergreifenden Ausdruck. So wenn der 54jährige, bereits selbst auf der Höhe des Ruhms stehende Meister 1867 schreibt: „Wie sehr beneide ich meine Frau, diesen Großen gesehen zu haben! Aber ich weiß nicht, ob ich, wenn ich nach Mailand komme, den Mut haben werde, mich ihm vorzustellen. Sie wissen wohl, wie groß und welcher Art meine Verehrung für diesen Mann ist, der, nach meiner Ansicht, nicht nur das größte Buch unserer Epoche, sondern eines der größten Bücher geschrieben hat, die jemals aus einem menschlichen Hirn hervorgegangen sind. Und es ist nicht nur ein Buch, sondern ein Trost der Menschheit. Ich war 16 Jahre alt, als ich es zum ersten Male las . . . . Aber für dieses Buch dauert meine Begeisterung unvermindert an; ja, bei fortschreitender Kenntnis der Menschen ist sie noch gewachsen. Und zwar darum, weil dieses Buch ‚wahr' ist; so wahr wie die ‚Wahrheit' selbst. Oh, wenn die Künstler einmal dieses Wahre begreifen könnten, gäbe es nicht mehr Zukunfts- noch Vergangenheitsmusiker; weder veristische, realistische, idealistische Maler; weder klassische noch romantische Dichter; sondern nur wahre Dichter, wahre Maler, wahre Musiker." Und nachdem er den Angebeteten im Jahre 1868 persönlich kennengelernt hat: „Was könnte ich Ihnen von Manzoni sagen? Wie Ihnen die wohlige, unerklärbare, neue Empfindung erklären, die in mir die Anwesenheit dieses Heiligen hervorrief? Ich wäre vor ihm niedergekniet, wenn man die Menschen anbeten könnte . . . . Wenn Sie ihn sehen, küssen Sie ihm die Hand für mich, und sprechen Sie ihm meine ganze Verehrung aus." Auf die Nachricht von der letzten Krankheit des 88jährigen Dichters schreibt Verdi der Freundin Clarina Maffei: „Schwer erschüttert mich, was Sie von Manzoni erzählen, Ihre Beschreibung hat mich zu

Tränen gerührt. Ja, zu Tränen, — denn so sehr ich auch gegen die Häßlichkeit dieser Welt verhärtet bin, ein wenig Herz ist mir geblieben und ich weine noch. Sagen Sie es nicht weiter, aber es kommt vor, daß ich weine." Manzonis Tod am 22. Mai 1873 wirft ihn völlig nieder: „Nun ist alles vorbei und mit ihm endet der reinste, der heiligste, der höchste unserer Ruhmestitel." Und an Ricordi: „Ich bin zu tiefst betroffen von dem Tod dieses Großen, der unser war. Aber ich komme morgen nicht nach Mailand: ich brächte es nicht übers Herz, das Leichenbegängnis mitzumachen; ich komme, bald, um das Grab aufzusuchen, allein, ungesehen, vielleicht um Ihnen einen Vorschlag zu machen, wie man sein Andenken ehren könnte." In der Morgenstille des 3. Juni nimmt er Abschied von dem teuren Entschlafenen, an seinem frischen Grabe gelobt er, Italiens größtem Dichter des 19. Jahrhunderts ein Ehrenmal in Tönen zu setzen, das dauernder als Erz seinen Ruhm künden sollte. Schon nach wenigen Tagen teilt Verdi dem Bürgermeister von Mailand seinen Entschluß mit; dessen Dank weist er zurück: „Ich verdiene keinerlei Dank für mein Angebot, eine Totenmesse zum Jahrestag unseres Manzoni zu schreiben. Es war einfach ein Impuls, besser gesagt, ein Herzensbedürfnis, was mich trieb, nach besten Kräften diesem Großen Ehre zu erweisen, einem Mann, den ich als Schriftsteller so sehr geschätzt, als Mensch verehrt habe, dem Musterbild patriotischer Tugend. Wenn die Arbeit an der Musik weit genug fortgeschritten ist, werde ich nicht versäumen, Ihnen mitzuteilen, welche Mittel erforderlich sind, damit die Aufführung unseres Vaterlandes würdig werde und eines Mannes, dessen Verlust wir alle beweinen."

In kurzer Zeit, während eines Pariser Aufenthalts, wird das Requiem vollendet und am Jahrestag von Manzonis Tod, am 22. Mai 1874, findet in der Kirche San Marco zu Mailand unter Verdis Leitung die Uraufführung statt mit einem Chor von 120 Sängern, einem aus 100 Musikern gebildeten Orchester und mit den ersten Opernkräften der Scala: Teresa Stolz und Maria Waldmann, den gefeierten Vertreterinnen der Frauenrollen in der italienischen Erstaufführung der „Aida", und den Sängern Capponi und Maini. Den durchschlagenden Erfolg mit all der explosiven, nur in Italien möglichen Begeisterung, mit Dacapos und zahllosen Hervorrufen, brachten dann erst die dreimaligen Wiederholungen der Aufführung in der Mailänder Scala, und nun trat das Werk seinen Siegeszug durch ganz Europa an. Verdi selbst leitete die Aufführungen in Paris, London, Wien und 1876 beim Rheinischen Musikfest in Köln und überall fand das Requiem die gleiche enthusiastische Aufnahme, wenn sich auch nicht wenige namhafte Musiker und Kritiker, wohl aus Voreingenommenheit gegen das Opernschaffen Verdis, ablehnend verhielten. Einer dieser früheren Widersacher Verdis hatte die Größe, dem Meister, den er einst den „allgewaltigen Verderber des italienischen Kunstgeschmacks", den „Attila der Kehlen" genannt hatte, seinen Irrtum nach Jahren

offen und reumütig zu bekennen: es war kein Geringerer als Hans von Bülow, der 1892 dem „letzten der 5 Könige der neueren italienischen Musik" schrieb: „Ich habe zunächst einmal Ihre letzten Werke Aida, Othello, das Requiem studiert, das mich jüngst in einer ziemlich schwachen Aufführung zu Tränen gerührt hat; ich habe sie studiert, nicht nur nach dem Buchstaben, der tötet, sondern in dem Geist, der lebendig macht! Nun, verehrter Meister, jetzt bewundere, ja liebe ich Sie."

Die mit Absicht so ausführlich zitierten*) brieflichen Äußerungen Verdis, die so bezeichnend sind für seine menschliche Größe, bezeugen zugleich die tiefe seelische Erschütterung, aus der die Trauer um Manzoni und darüber hinaus der Schmerz um die Vergänglichkeit alles Irdischen künstlerisch-musikalischen Ausdruck gefunden hat. Wohl nicht mit Unrecht ist gesagt worden, daß dieses Requiem der Hintergründigkeit nordisch-metaphysischer Religiosität entbehre, und zweifellos stand auch der freigeistige Verdi, der „große Realist und Theatraliker" kirchlicher Dogmengläubigkeit fern. Aber für diesen, dem Leben im Innersten verbundenen, naturhaften Instinktmenschen, den Feind jeder Phrase und Pose, konzentrierte sich das religiöse Ethos in dem naiven Erfühlen und Erleben des rein Menschlichen, und so gestaltete er die letzten Fragen von Tod und Ewigkeit aus der intuitiven Kraft der Anschauung, mit hinreißendem Temperament und lyrischem Schwung, und verschmähte dabei auch nicht den echt südländischen „effetto" und „brio". Es ist kein Zufall, daß Verdi die Vision des Jüngsten Gerichts in der Dies-irae-Sequenz, die er mit der leidenschaftlichen Schlagkraft des echten Dramatikers malt, geradezu zum Mittelpunkt und Leitmotiv der Messe macht. Er gliedert das riesige Al-fresco-Gemälde der Sequenz in 9 charakteristische, in atemloser Steigerung und Entspannung abrollende Einzelszenen, in die immer wieder der Schreckensruf des Dies irae hineintönt, die ganze Skala des Entsetzens vom verzweifelten Aufschrei bis zur angstvoll geflüsterten bangen Frage abwandelnd. Im schroffen Gegensatz zu der aufwühlenden Realistik des „Dies irae" steht der erste Satz, der nichts weiß von dem düsteren Ernst, in den die früheren Totenmessen den Introitus, die Bitte um ewige Ruhe kleiden, sondern der in kindlicher Frömmigkeit und gläubiger Andacht den Tod als Freund und Tröster anruft: vom geheimnisvoll geflüsterten „Requiem aeternam" des Anfangs über das selig verklärte Leuchten des himmlischen Lichtes bis zum machtvoll gesteigerten „Kyrie" und dem wie in himmlischen Fernen verhallenden Schluß ein Wunderwerk an Schönheit und Ausdruck frommer Ergebung.

Eine eingehende Satz-Analyse muß ich mir hier leider versagen, nur hinweisen kann ich auf einzelne Höhepunkte

*) Nach Verdis Briefen, herausgegeben von Fr. Werfel, Paul Zolnay Verlag, und „Verdi" von A. Weissmann, Deutsche Verlags-Anstalt.

des in 7 abgeschlossene Einzelsätze gegliederten Werkes: auf die lapidare Wirkung des Blechbläser-Sturms beim „Tuba mirum", — das Vorbild der entsprechenden Szene im Berlioz' Requiem ist unverkennbar! – auf das erschütternde „Rex tremendae majestatis", das sich löst in die inbrünstige, vom „Meister des Ensemble" zu machtvoller Steigerung geführte Bitte des „Salva me". Im breiten cantablen Melos der Opernarie singen die Solostimmen im „Recordare" (Duett der beiden Soprane), im „Ingemisco" des Tenors und im „Confutatis" des Basses. Den letzten Angstschrei des „Dies irae" beschwichtigt die rührende Klage des „Lacrymosa", die wiederum zu einem Ensemblesatz von feierlicher Großartigkeit gesteigert wird und mit dem leise verhauchenden „Dona eis requiem" zur Ruhe kommt. Während im „Offertorium", jenem ergreifenden Gebet der Solostimmen für die Abgeschiedenen, das „quam olim Abrahae" auf die traditionelle Fuge verzichtet, türmt sich das „Sanctus" zu einer machtvollen, weniger linear als akkordisch gehaltenen Fuge (mit doppeltem Thema) des 8 stimmigen Chores auf, die in dem jubelnden „Benedictus" und dem von den chromatischen Gängen des Orchestertuttis umloderten „Hosianna" ihre letzte Krönung findet. Im archaistischen Litaneien-Ton singen die beiden Solosoprane, durchweg im Unisono der Oktave geführt, das „Agnus dei". Die letzte Bitte für die Entschlafenen, das „Lux aeterna luceat eis", von den drei unteren Solostimmen vorgetragen und vom Orchester mit geradezu magisch-transzendenten, seltsam unwirklich flimmernden Farben begleitet, entschwebt mit den Sphärenklängen der in die höchsten Lagen geführten Streicher und der Flöte ins himmlische Licht. Das Schluß-Responsorium, das „Libera me", durchmißt noch einmal, die Hauptmotive des ersten Satzes und des „Dies irae" aufgreifend, in seherischer Zusammenschau alle Weiten des Inferno und des himmlischen Paradieses. Bewundernswert ist wiederum der architektonische Aufbau des breit ausgeführten Satzes, der sich, anhebend mit dem bangen Psalmodieren des Solosoprans, das der tiefliegende Chor in dumpfer Fauxbourdon-Akkordik nachstammelt, in langsamer Steigerung aufwölbt zu einer riesenhaften Chorfuge von unerhörter Satzkunst, zum Schluß überstrahlt vom ekstatisch sich aufschwingenden Solosopran mit seinem leidenschaftlich-inbrünstigen Flehen: „Libera me domine de morte aeterna in die illa tremenda", mit dessen Wiederholung auf dem leise geflüsterten, wie in der Ewigkeit versinkenden C-Dur-Akkord diese undogmatische, die Grenzen liturgisch-kirchlicher Gebrauchsmusik kühn überschreitende, aber menschlich um so tiefer ergreifende Totenmesse ausklingt.

Fritz Stein

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Nr. 1. **Requiem und Kyrie**.....Pag. 1

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Eternal rest give to them, O Lord; and let perpetual light shine upon them.

Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.

A hymn, O God, becometh Thee in Sion: and a vow shall be paid to Thee in Jerusalem:

Exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.—Kyrie eleison; Christe eleison.

O Lord, hear my prayer; all flesh shall come to Thee. Eternal rest give to them, O Lord; and let perpetual light shine upon them. Lord have mercy on us, Christ have mercy on us.

Nr. 2. **Dies irae**.....Pag. 21

Dies irae, dies illa solvet saeclum in favilla, teste David cum Sybilla. Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus.

Dreaded day, that day of ire, when the world shall melt in fire, told by Sibyl and David's lyre. Fright men's hearts shall rudely shift, as the Judge through gleaming rift comes each soul to closely sift.

Tuba mirum spargens sonum per sepulcra regionum, coget omnes ante thronum.

Then the trumpet's shrill refrain, piercing tombs by hill and plain, Souls to judgment shall arraign.

Mors stupebit et natura, cum resurget creatura, judicanti responsura.

Death and nature stand aghast, as the bodies rising fast, hie to hear the sentence passed.

Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur. Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit.

Then before Him shall be placed, that whereon the verdict's based, book wherein each deed is traced. When the Judge His seat shall gain, all that's hidden shall be plain, nothing shall unjudged remain.

Dies irae, dies illa solvet saeclum in favilla, teste David cum Sybilla.

Dreaded day, that day of ire, when the world shall melt in fire, told by Sibyl and David's lyre.

Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?

Wretched man, what can I plead, whom to ask to intercede, when the just much mercy need?

Rex tremendas majestatis, qui salvandos salvas gratis, salva me, fons pietatis.

Thou, O awe-inspiring Lord, saving e'en when unimplored, save me, mercy's fount adored.

Recordare Jesu pie, quod sum causa tuae viae, ne me perdas illa die.

Ah! Sweet Jesus, mindful be, that Thou cam'st on earth for me, cast me not this day from Thee.

Quaerens me sedisti lassus, redemisti crucem passus; tantus labor non sit cassus.

Seeking me Thy strength was spent, ransoming Thy limbs were rent, is this toil to no intent?

Juste judex ultionis, donum fac remissionis ante diem rationis.

Thou, awarding pains condign, Mercy's ear to me incline, ere the reckoning Thou assign.

Ingemisco tanquam reus, culpa rubet vultus meus; supplicanti parce, Deus.

I, felon-like, my lot bewail, suffused cheeks my shame unveil: God! O let my prayers prevail.

Qui Mariam absolvisti, et latronem exaudisti mihi quoque spem dedisti.

Mary's soul Thou madest white, didst to heaven the thief invite; hope in me these now excite.

Preces meae non sunt dignae, sed tu, bonus fac benigne, ne perenni cremer igne.

Prayers o'mine in vain ascend: Thou art good and wilt forefend in quenchless fire my life to end.

Inter oves locum praesta, et ab hoedis me sequestra, statuens in parte dextra.

When the cursed by shame opprest enter flames at Thy behest, call me then to join the blest.

Confutatis maledictis, flammis acribus addictis, voca me cum benedictis.

Place amid Thy sheep accord, keep me from the tainted horde, set me in Thy sight, O Lord.

Oro supplex et acclinis cor contritum quasi cinis, gere curam mei finis.

Prostrate, suppliant, now no more, unrepenting, as of yore, save me, dying, I implore.

Dies irae, dies illa solvet saeclum in favilla, teste David cum Sybilla.

Dreaded day, that day of ire, when the world shall melt in fire, told by Sibyl and David's lyre.

Lacrymosa dies illa, qua resurget ex favilla, judicandus homo reus.

Mournful day! that day of sighs, when from dust shall man arise, stained with guilt his doom to know.

Huic ergo parce Deus, pie Jesu Domine, dona eis requiem! Amen!

Mercy, Lord, on him bestow. Jesus kind! Thy souls release, Lead them thence to realms of peace. Amen.

Nr. 3. **Domine Jesu** (Offertorium) ..... Pag. 142

Domine Jesu Christe! Rex gloriae! Libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu!

O Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit;

Libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum:

Deliver them from the lion's mouth, that hell engulf them not, nor they fall into darkness;

Sed signifer sanctus Michael repraesentet eas in lucem sanctam;

But that Michael, the holy standard-bearer, bring them into the holy light,

Quam olim Abrahae promisisti, et semini ejus.

Which Thou once didst promise to Abraham and his seed.

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus.

We offer Thee, O Lord, sacrifices and prayers of praise; do Thou accept them for those souls whom we this day commemorate; grant them, O Lord, to pass from death to the life which Thou once didst promise to Abraham and his seed.

Libera animas omnium fidelium defunctorum de poenis inferni, fac eas de morte transire ad vitam.

Absolve, O Lord, the souls of all the faithful departed from every bond of sin. And by the help of Thy grace let them be found worthy to escape the sentence of vengeance. And to enjoy the full beatitude of the light eternal.

Nr. 4. **Sanctus** ..... Pag. 173

Sanctus, sanctus, sanctus Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua! Hosanna in excelsis!

Holy, holy, holy, Lord God of hosts. The heavens and the earth are full of Thy glory. Hosanna in the highest.

Benedictus, qui venit in nomine Domini.

Blessed is He Who cometh in the name of the Lord.

Hosanna in excelsis!

Hosanna in the highest.

Nr. 5. **Agnus Dei** ..... Pag. 198

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, Who takest away the sins of the world: give unto them rest. Lamb of God, Who takest away the sins of the world: give unto them rest.

Nr. 6. **Lux aeterna**.....Pag. 206

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

May light eternal shine upon them O Lord, with Thy saints forever, for Thou art kind.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Grant them everlasting rest, O Lord, and let perpetual light shine upon them, with Thy saints.

Nr. 7. **Libera me**.....Pag. 220

Libera me, Domine, de morte aeterna, in die illa tremenda; quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem. Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira; quando coeli movendi sunt et terra. Dies irae, dies illa, calamitatis et miseriae, dies magna et amara valde.

Deliver me, O Lord, from eternal death on that dreadful day when the heavens and the earth shall be moved, and Thou shalt come to judge the world by fire. I am seized with fear and trembling when I reflect upon the judgment and the wrath to come. When the heavens and the earth shall be moved. That day, a day of wrath, of wasting and of misery, a dreadful and exceeding bitter day. When Thou shalt come to judge the world by fire.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

Libera me, Domine, de morte aeterna in die illa tremenda.

Deliver me, O Lord, from everlasting death, on that dreadful day.

Libera me, quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.

Deliver me, when the heavens and the earth shall be moved, and Thou shalt come to judge the world by fire.

Libera me, Domine, de morte aeterna in die illa tremenda.

Deliver me, O Lord, from everlasting death, on that dreadful day.

Libera me!

Deliver me.

(The English translation is taken from the Sunday Missal by the Rev. F. X. Lazance, through the courtesy of the publishers, Benziger Bros., Inc.)

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Nr. 1. **Requiem und Kyrie** ..... Pag. 1

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. — Kyrie eleison; Christe eleison.

Ewige Ruhe gib ihnen, Herr, und ewiges Licht leuchte ihnen.
Dir gebühret Lobgesang, Gott in Zion, und Anbetung soll dir werden in Jerusalem.
Erhöre mein Gebet, zu dir kommt alles Fleisch. Ewige Ruhe gib ihnen, Herr, und ewiges Licht leuchte ihnen: Herr, erbarme dich, Christe, erbarme dich!

Nr. 2. **Dies irae** ..... Pag. 21

Dies irae, dies illa solvet saeclum in favilla, teste David cum Sybilla. Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus.

Tuba mirum spargens sonum per sepulcra regionum, coget omnes ante thronum.
Mors stupebit et natura, cum resurget creatura, judicanti responsura.

Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur. Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit.
Dies irae, dies illa solvet saeclum in favilla, teste David cum Sybilla.
Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?

Tag des Zornes, Tag der Klage, der die Welt in Asche wandelt, wie Sybill und David zeuget. Welches Zagen wird sie fassen, wenn der Richter wird erscheinen, Recht und Unrecht streng zu richten.

Die Posaune, wundertönend, durch die grabgewölbten Hallen alle vor den Richter fordert.
Tod und Leben wird erbeben, wenn die Welt sich wird erheben, Rechenschaft dem Herrn zu geben.
Ein geschrieben Buch erscheinet, darin alles ist enthalten, was die Welt einst sühnen soll. Wird sich dann der Richter setzen, tritt zutage, was verborgen, nichts wird ungerächt verbleiben.
Tag des Zornes, Tag der Klage, der die Welt in Asche wandelt, wie Sybill und David zeuget.
Was werd' Armer, ich dann sprechen? Welchen Mittler soll ich rufen, da selbst der Gerechte zittert?

Rex tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis.

Herr, des Allmacht Schrecken zeuget, der sich fromm den Frommen neiget, rette mich, Urquell der Gnade!

Recordare Jesu pie, quod sum causa tuae viae, ne me perdas illa die.

Ach, gedenke, treuer Jesu, daß du einst für mich gelitten; laß mich jetzt nicht untergehn!

Quaerens me sedisti lassus, redemisti crucem passus; tantus labor non sit cassus.

Müde hast du mich gesuchet, Kreuzestod auf dich genommen: laß die Müh' nicht fruchtlos werden.

Juste judex ultionis, donum fac remissionis ante diem rationis.

Richter im Gericht der Rache, laß vor dir mich Gnade finden, eh' der letzte Tag erscheint.

Ingemisco tanquam reus, culpa rubet vultus meus; supplicanti parce, Deus.

Schuldig seufze ich und bange; Schuld errötet meine Wange, Herr, laß Flehen dich versöhnen.

Qui Mariam absolvisti, et latronem exaudisti mihi quoque spem dedisti.

Der Marien hat erlöset, und erhöret hat den Schächer, mir auch Hoffnung hat gegeben.

Preces meae non sunt dignae, sed tu, bonus fac benigne, ne perenni cremer igne.

All mein Flehen ist nicht würdig, doch, du Guter, übe Gnade, laß mich ewig nicht verderben.

Inter oves locum praesta, et ab hoedis me sequestra, statuens in parte dextra.

Laß mich unter deiner Herde, von der Strafe freigesprochen, dann zu deiner Rechten stehn.

Confutatis maledictis, flammis acribus addictis, voca me cum benedictis.

Wenn Empörung, Fluch und Rache wird gebüßt in heißen Flammen, o! dann rufe mich zu dir.

Oro supplex et acclinis cor contritum quasi cinis, gere curam mei finis.

Flehend, demutvoll ich rufe, und mein Herz beugt sich im Staube; sorgend denk' ich der Erlösung!

Dies irae, dies illa solvet saeclum in favilla, teste David cum Sybilla.

Tag des Zornes, Tag der Klage, der die Welt in Asche wandelt, wie Sybill und David zeuget.

Lacrymosa dies illa, qua resurget ex favilla, judicandus homo reus.

Tränenvollster aller Tage, wenn die Welt der Asch' entsteiget, sündvoll sich dem Richter neiget:

Huic ergo parce Deus, pie Jesu Domine, dona eis requiem! Amen!

Herr, dann wolle ihr verzeihen, treuer Jesu, Weltenrichter, sel'ge Ruhe ihr verleihen! Amen!

Nr. 3. **Domine Jesu** (Offertorium) ..... Pag. 142

Domine Jesu Christe! Rex gloriae! Libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu!

Herr Jesu Christ! König der Ehren! Befreie die Seelen aller treuen Abgeschiedenen von den Strafen der Hölle und von dem tiefen Abgrunde.

Libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum:

Errette sie aus dem Rachen des Löwen, daß die Hölle sie nicht verschlinge und sie nicht fallen in die Tiefe:

Sed signifer sanctus Michael repraesentet eas in lucem sanctam;

sondern das Panier des heiligen Michael begleite sie zum ewigen Lichte,

quam olim Abrahae promisisti, et semini ejus.

welches du verheißen hast Abraham und seinem Geschlechte.

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus.

Opfer und Gebet bringen dir, Herr, lobsingend wir dar. Nimm es gnädig an für jene Seelen, deren wir heut gedenken: Laß sie, o Herr, vom Tode zu dem Leben übergehen, welches du verheißen hast Abraham und seinem Geschlechte.

Libera animas omnium fidelium defunctorum de poenis inferni, fac eas de morte transire ad vitam.

Erlöse die Seelen aller abgeschiedenen Gläubigen von den Strafen der Hölle und laß sie vom Tode zum Leben erstehen.

Nr. 4. **Sanctus** ..... Pag. 173

Sanctus, sanctus, sanctus Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua! Hosanna in excelsis!

Heilig, heilig, heilig ist Gott der Herr Zebaoth! Voll sind Himmel und Erde deiner Ehre! Hosanna in der Höhe.

Benedictus, qui venit in nomine Domini.

Gesegnet sei, der da kommt im Namen des Herrn!

Hosanna in excelsis!

Hosanna in der Höhe!

Nr. 5. **Agnus Dei** ..... Pag. 198

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamm Gottes, das du trägst die Sünde der Welt, schenke ihnen Ruhe! Lamm Gottes, das du trägst die Sünde der Welt, schenke ihnen ewige Ruhe!

Nr. 6. **Lux aeterna** ..... Pag. 206

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Ewiges Licht leuchte ihnen, Herr mit allen deinen Heiligen in Ewigkeit, denn du bist ewig gut.

Ewige Ruhe gib ihnen, Herr, und ewiges Licht leuchte ihnen!

Nr. 7. **Libera me** ..... Pag. 220

Libera me, Domine, de morte aeterna, in die illa tremenda; quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem. Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira; quando coeli movendi sunt et terra. Dies irae, dies illa, calamitatis et miseriae, dies magna et amara valde.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna in die illa tremenda.

Libera me, quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.

Libera me, Domine, de morte aeterna in die illa tremenda.

Libera me!

Errette mich, Herr, vom ewigen Tode an jenem Schreckenstage, wo Himmel und Erde wanken, wenn du erscheinen wirst, die Menschen durch Feuer zu richten. Zittern und Zagen erfaßt mich vor deinem künftigen Gericht und Zorn, wenn Himmel und Erde wanken. Tag des Zornes, Tag der Klage, furchtbarer Schreckenstag, wenn du erscheinen wirst, die Menschen durch Feuer zu richten.

Ewige Ruhe gib ihnen, Herr, und ewiges Licht leuchte ihnen.

Errette mich, Herr, vom ewigen Tode an jenem Schreckenstage.

Errette mich, wenn Himmel und Erde wanken! Wenn du erscheinen wirst, die Menschen durch Feuer zu richten!

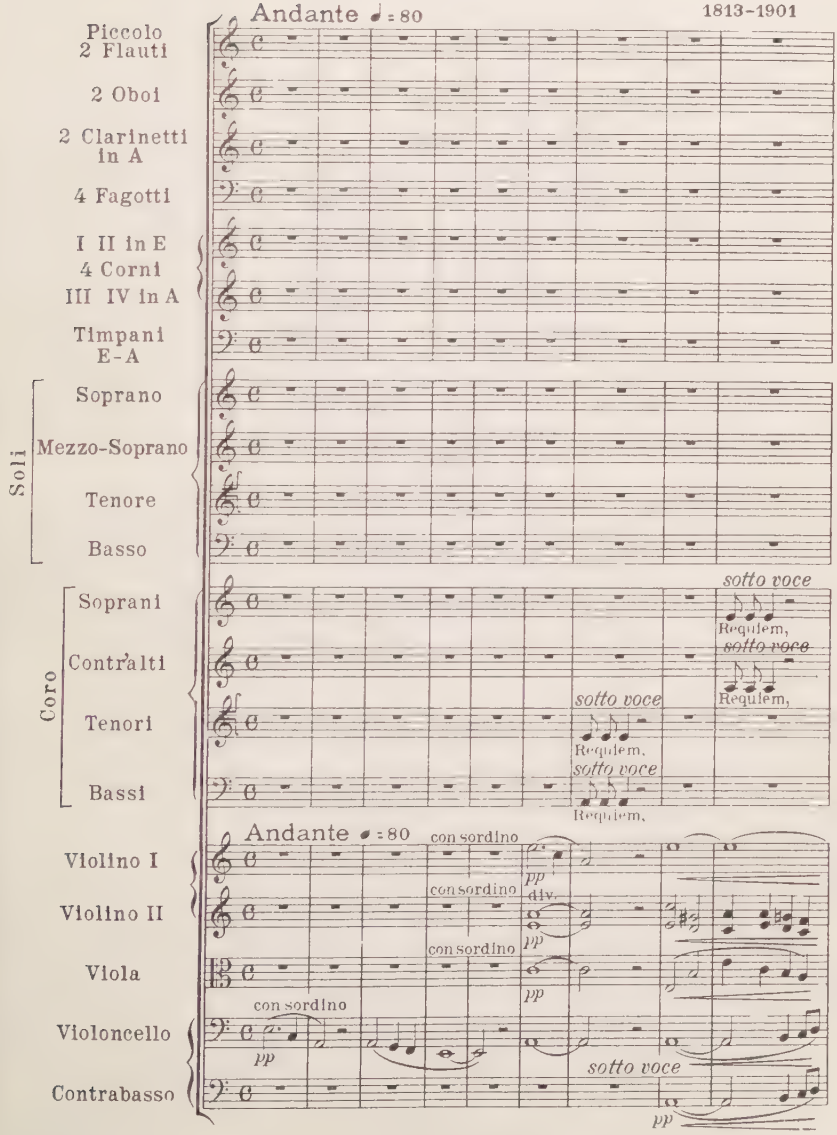
Errette mich, Herr, vom ewigen Tode an jenem Schreckenstage!

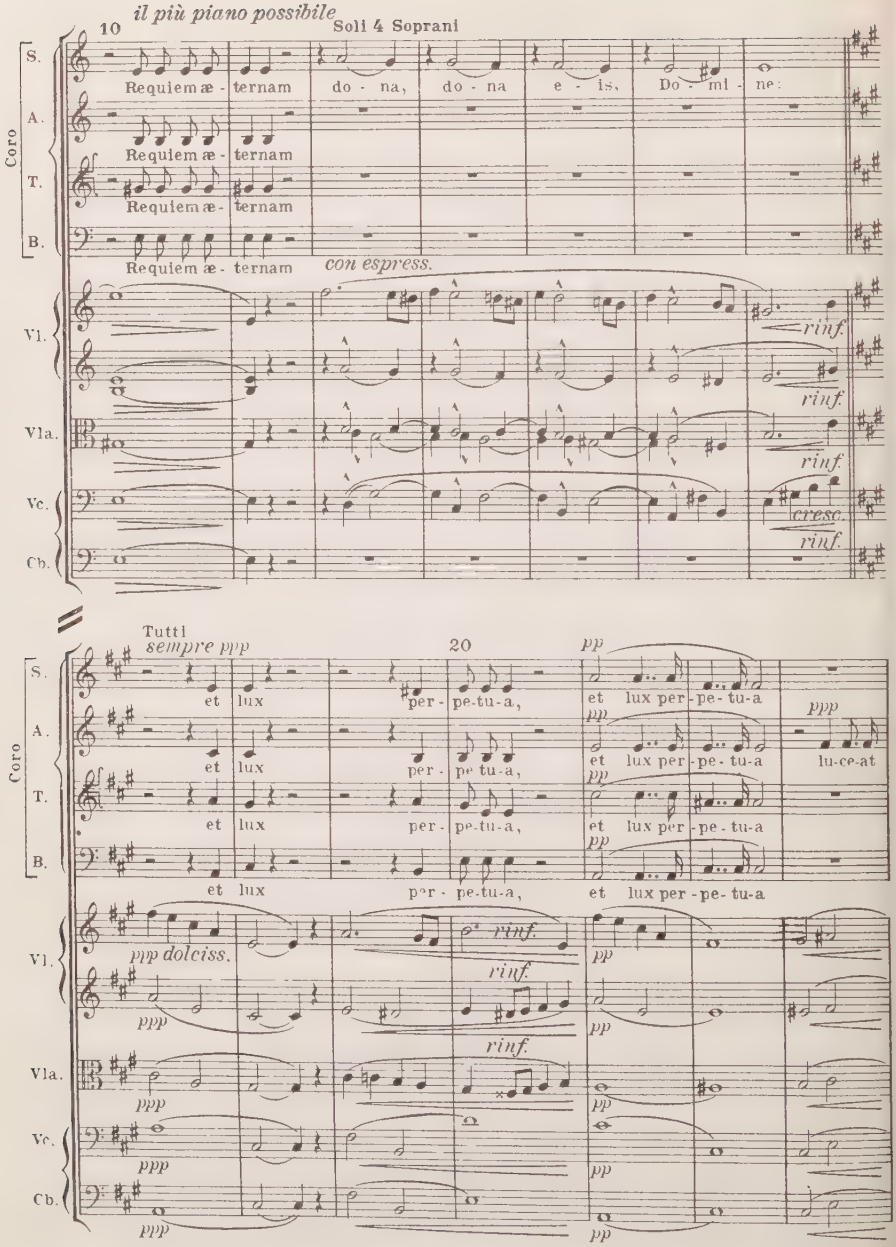
Errette mich!

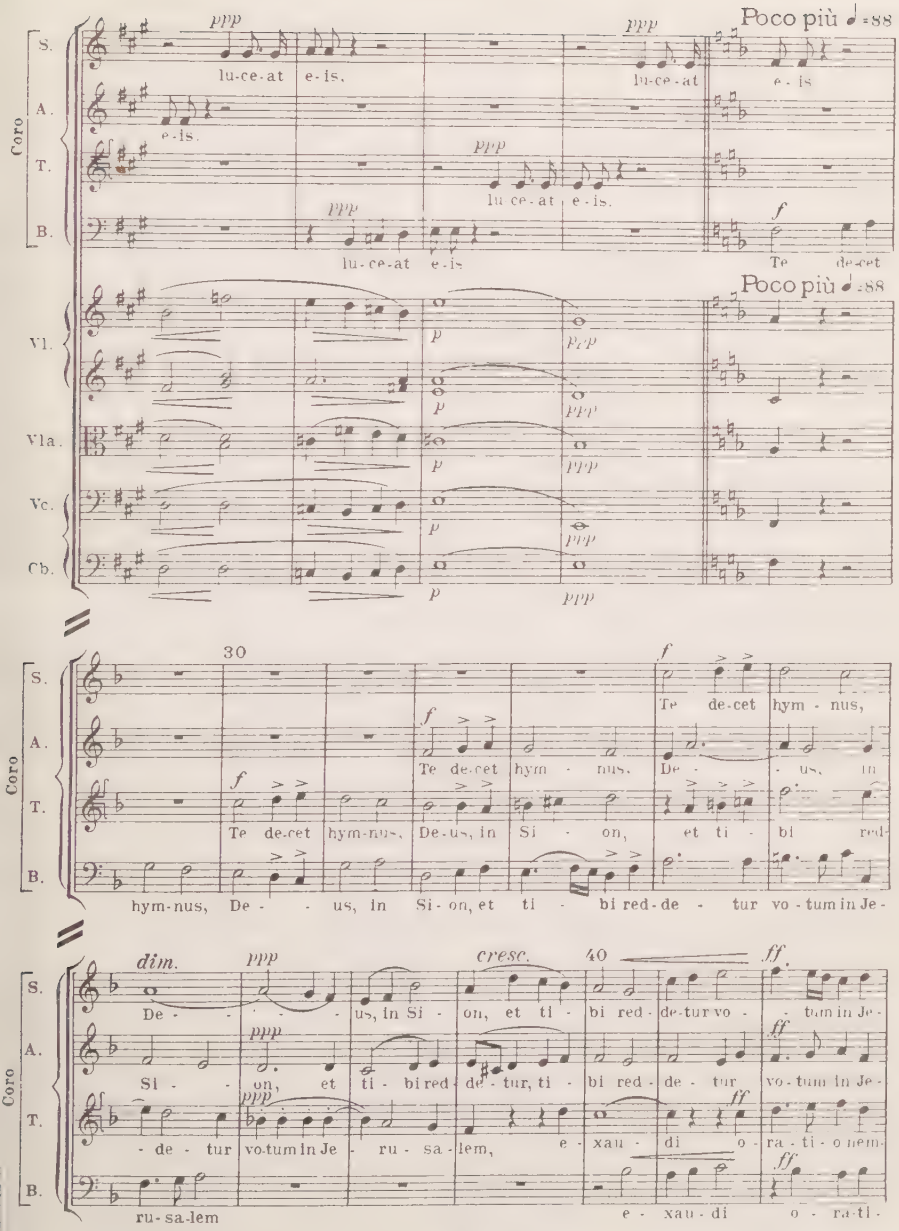
Messa da Requiem

Nº 1. Requiem

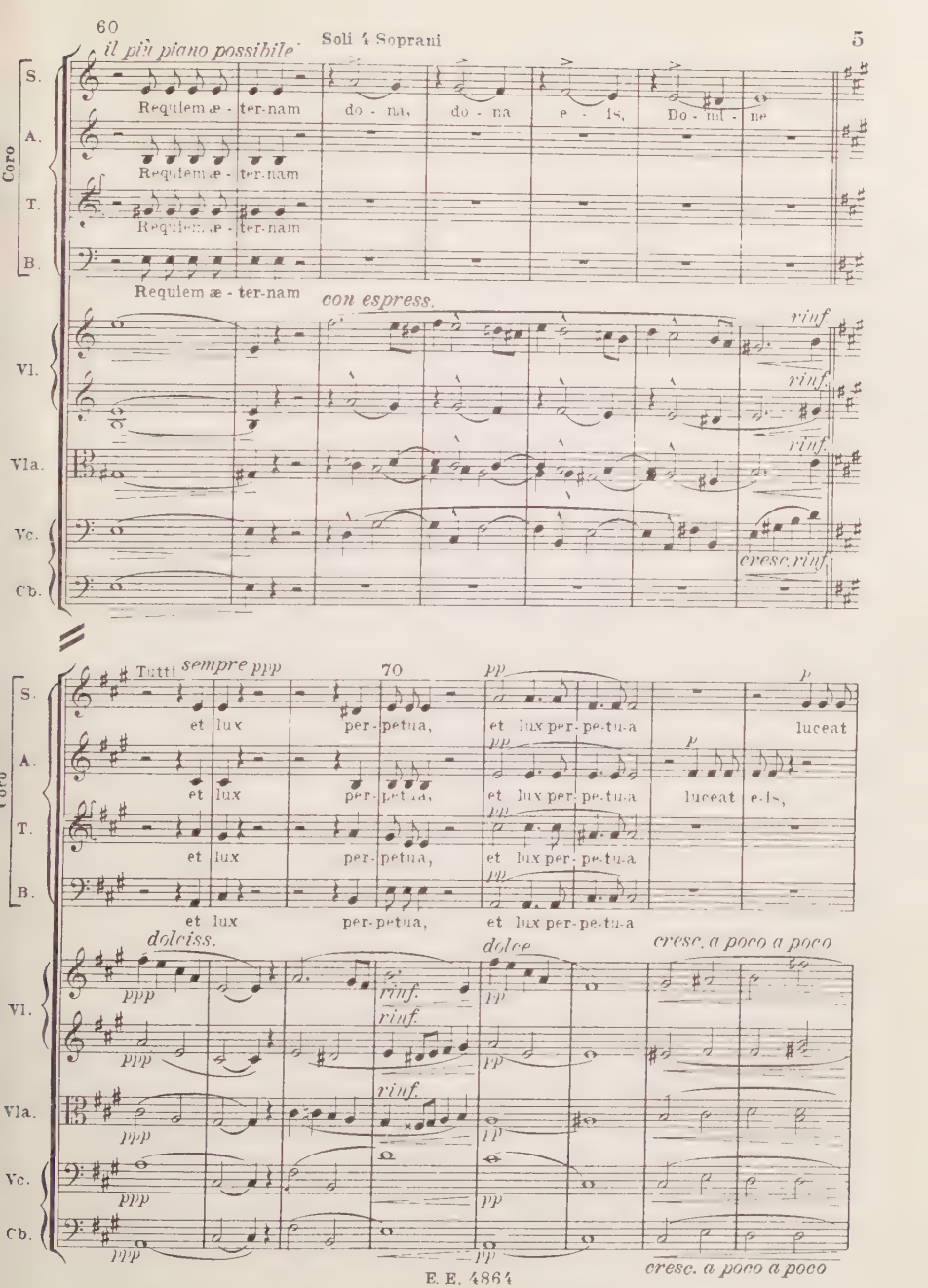
Giuseppe Verdi
1813–1901

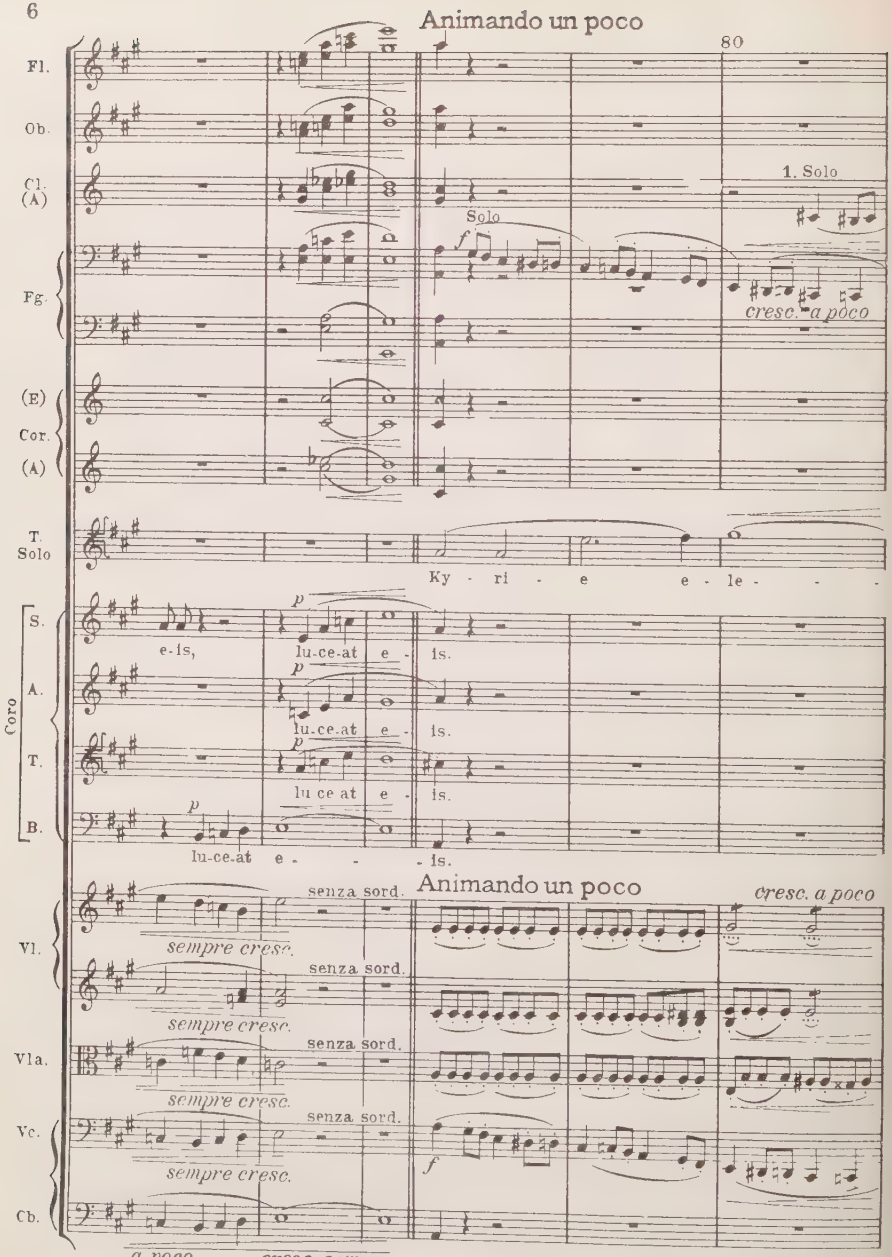


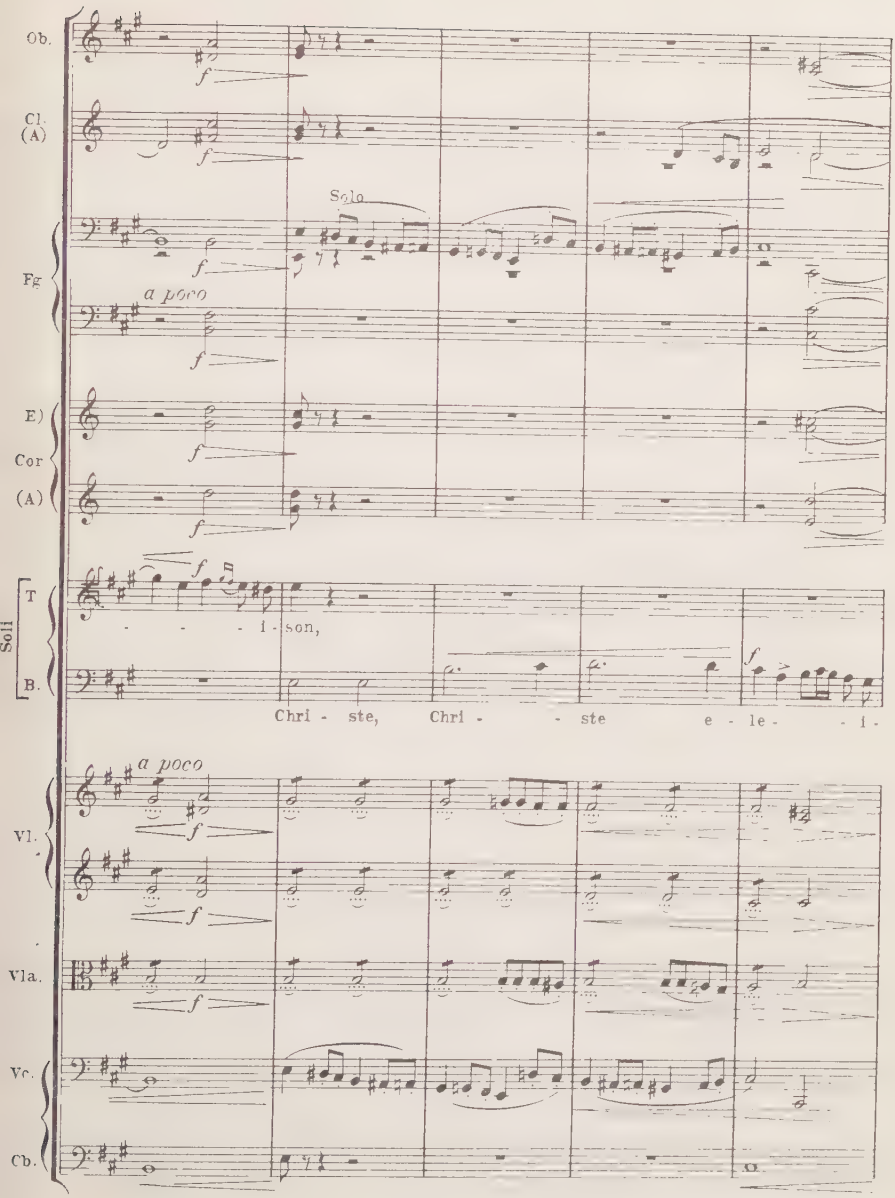

il più piano possibile
10
Soli 4 Soprani
Coro
S.
A.
T.
B.
Requiem æ - ternam
do - na,
do - na
e - is,
Do - mi - ne:
Requiem æ - ternam
Requiem æ - ternam
Requiem æ - ternam
con espress.
Vl.
Vla.
Vc.
Cb.
rinf.
cresc.
Tutti
sempre ppp
20
pp
et lux
per - pe-tu-a,
et lux per - pe-tu-a
ppp
lu-ce-at
ppp dolciss.
ppp

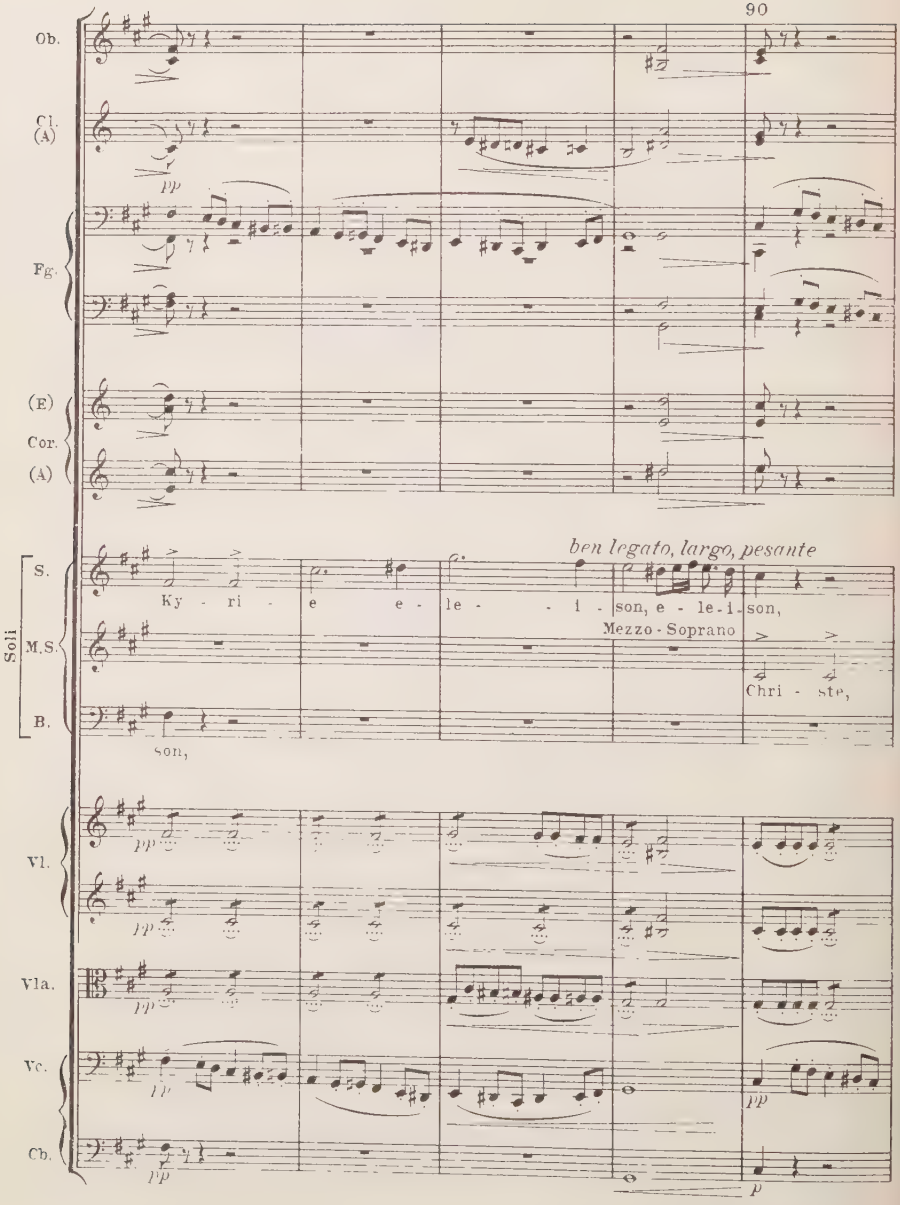

Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
Poco più ♩=88
ppp
lu-ce-at e-is,
e-is.
lu-ce-at
e-is
lu ce-at e-is.
f
Te de-cet
p
pp
ppp
30
Te de-cet hym-nus, De-us, in Si-on, et ti-bi red-de-tur vo-tum in Je-
hym-nus, De-us, in Si-on, et ti-bi red-de-tur vo-tum in Je-
dim.
cresc.
40
ff
De-us, in Si-on, et ti-bi red-de-tur vo-tum in Je-
Si-on, et ti-bi red-de-tur, ti-bi red-de-tur vo-tum in Je-
de-tur vo-tum in Je-ru-sa-lem, e-xau-di o-ra-ti-o nem-
ru-sa-lem
e-xau-di o-ra-ti-

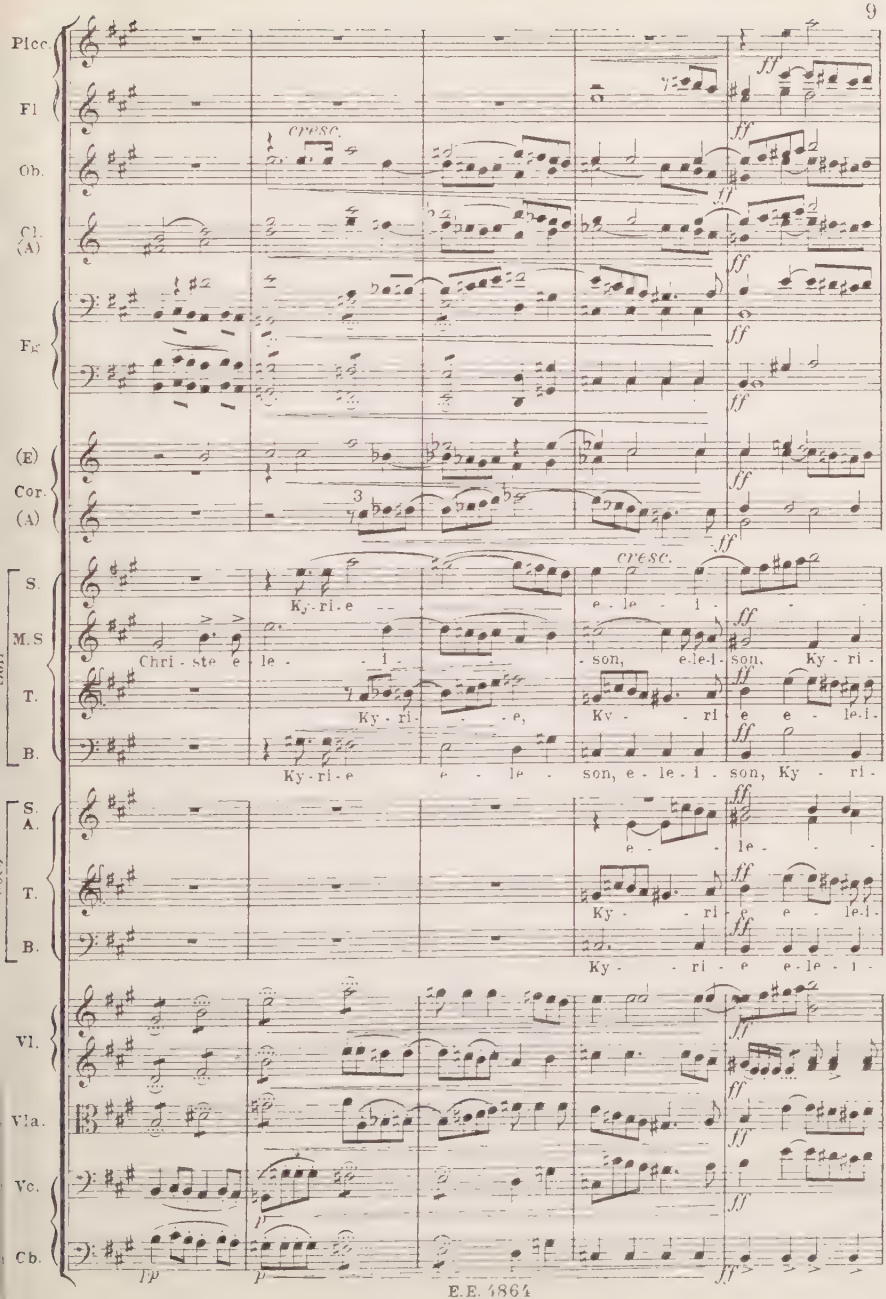
50
Coro
S.
A.
T.
B.
ru - sa - lem, e - xau - di o - ra-ti - o - nem me-am, ad te
ru - sa - lem, o - ra - ti - o-nem me - - am, ad_ te
me - - am, o - ra - ti-o-nem me - - am,ad te om - nes
o-nem,me - am, o-ra-ti-o - - nem me - am, ad_ te
Attacca subito (come prima)
dim. sempre
sotto voce
om-nis ca - - ro ve-ni - et.
Requiem,
om-nis ca - ro ve - ni - et.
ca - - ro ve - ni - et.
om-nis ca-ro ve-ni - et.
Attacca subito (come prima)
Vl.
Vla.
Vc.
Cb.
div.

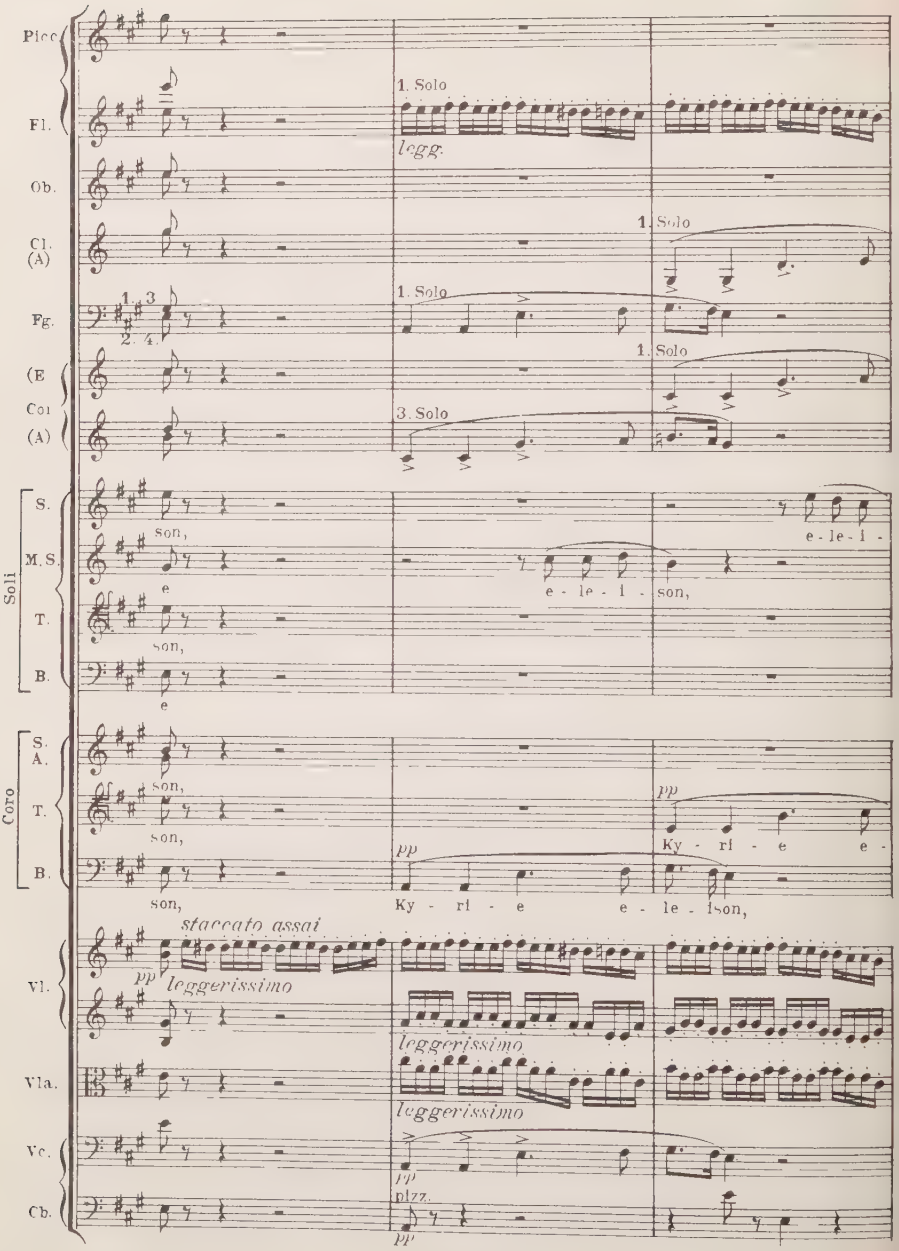

il più piano possibile
Coro
S.
A.
T.
B.
Requiem æ - ter-nam
do - na
e - is,
Do - mi - ne
con espress.
Vl.
Vla.
Vc.
Cb.
rinf.
cresc. rinf.
Tutti
sempre ppp
70
pp
et lux per-petua,
et lux per-pe-tu-a
luceat e-is,
dolciss.
dolce
cresc. a poco a poco

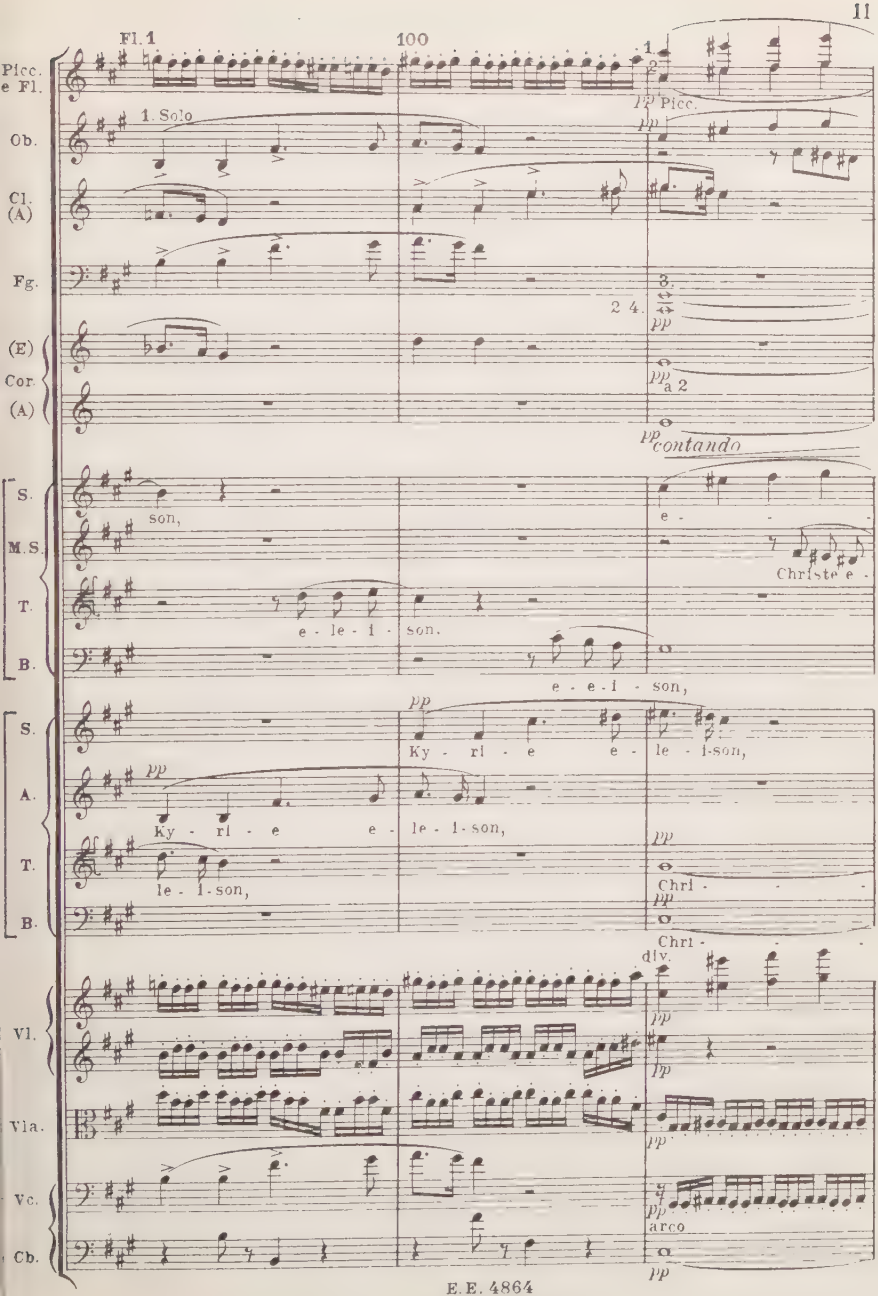

Animando un poco
80
Fl.
Ob.
Cl. (A)
1. Solo
Solo
f
Fg.
cresc. a poco
(E)
Cor.
(A)
T. Solo
Ky - ri - e e - le - - -
Coro
S.
A.
T.
B.
p
e-is,
lu-ce-at e - is.
lu-ce-at e - is.
lu ce at e - is.
lu-ce-at e - - - is.
Animando un poco
cresc. a poco
senza sord.
Vl.
sempre cresc.
Vla.
Vc.
Cb.
f
a poco
cresc. sempre

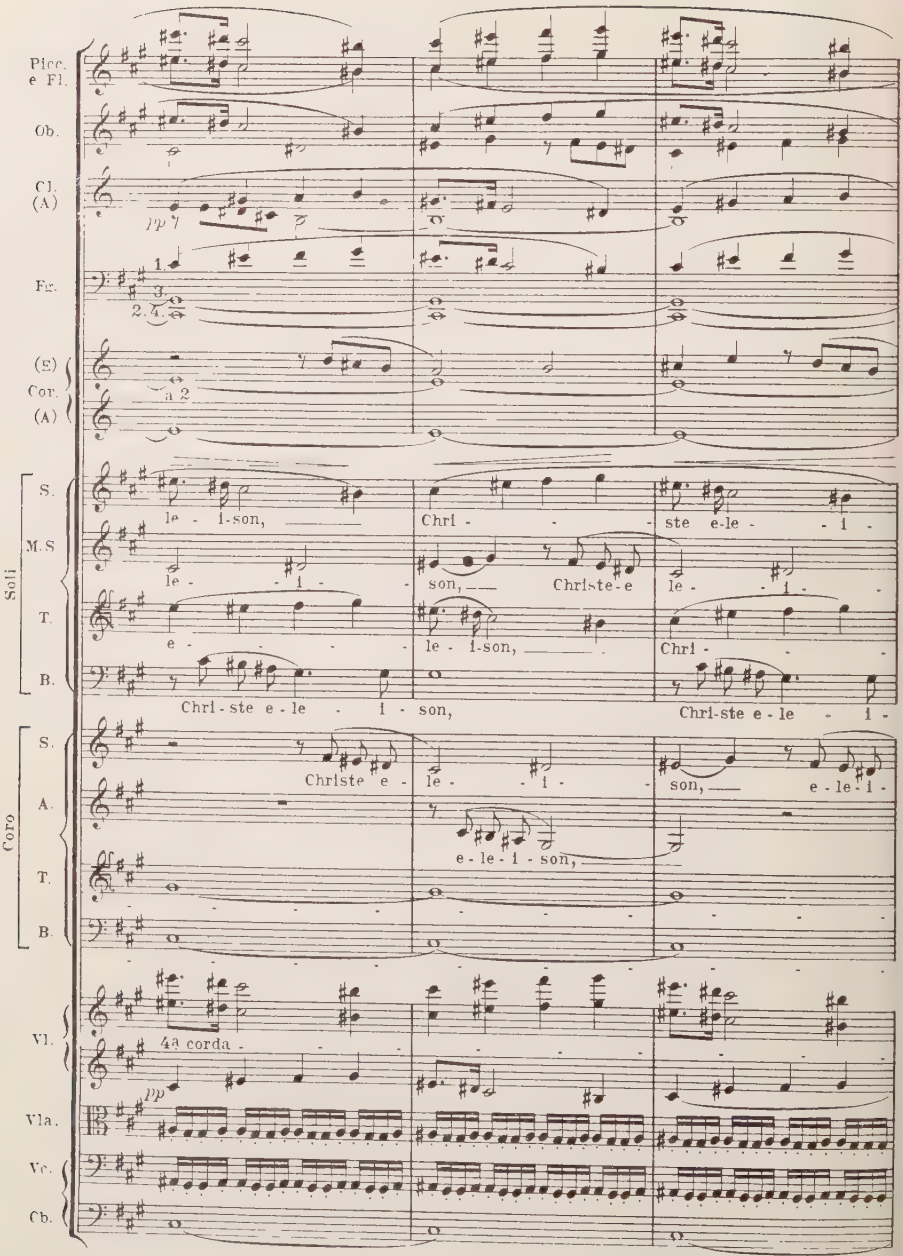

Ob.
Cl. (A)
Sola
Fg
a poco
E)
Cor
(A)
Soli
T
B.
- - - - i - son,
Chri - ste, Chri - - ste e - le - - i -
a poco
Vl.
Vla.
Vc.
Cb.

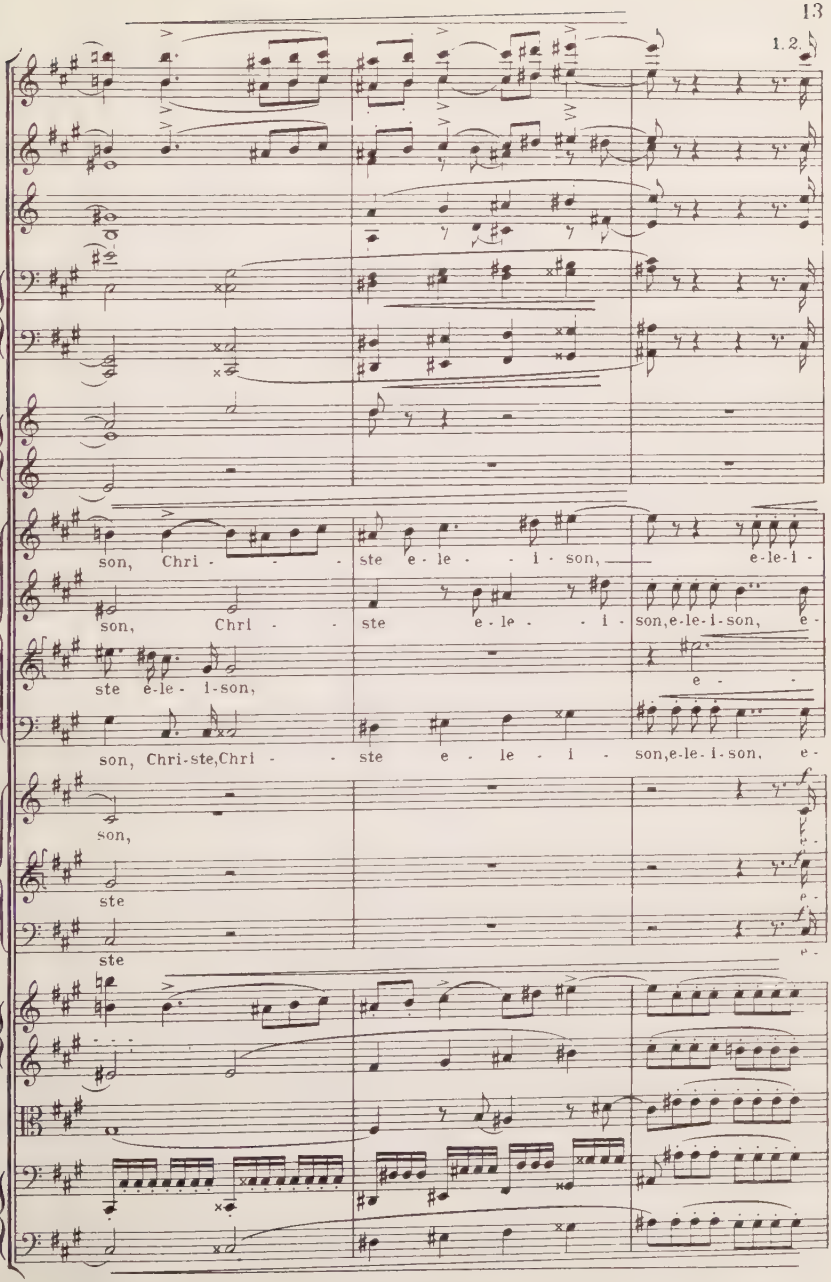

90
Ob.
Cl. (A)
pp
Fg.
(E)
Cor.
(A)
ben legato, largo, pesante
Soli
S.
Ky - ri - e e - le - i - son, e - le - i - son,
M.S.
Mezzo-Soprano
Chri - ste,
B.
son,
Vl.
pp
Vla.
Vc.
Cb.
p

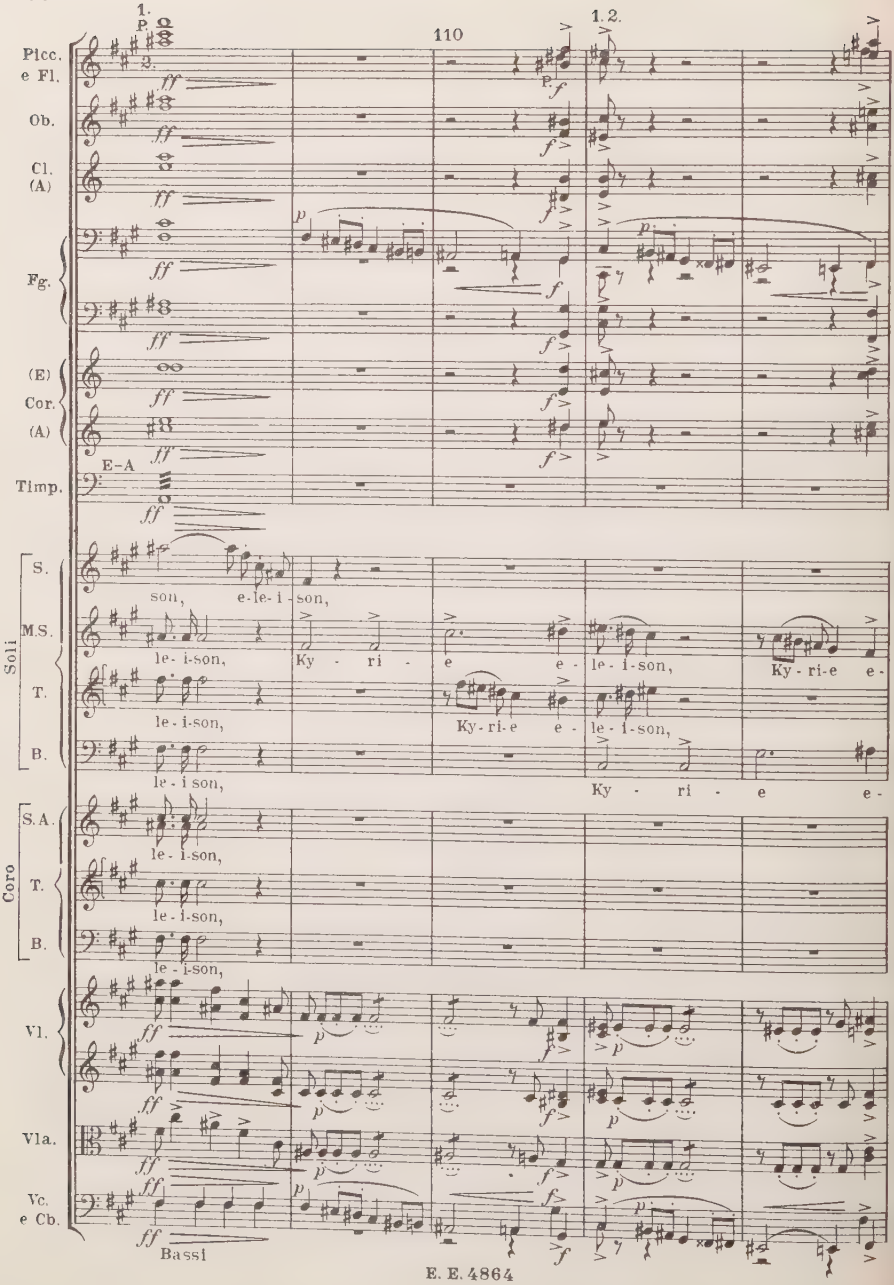

Picc.
Fl.
Ob.
Cl. (A)
Fg.
(E)
Cor. (A)
S.
M.S
T.
B.
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
cresc.
ff
Ky-ri-e
Chri-ste e-le-i-son,
Ky-ri-e,
e-le-i-son,
Ky-ri-e e-le-i-son, e-le-i-son, Ky-ri-e
e-le-i-son, e-le-i-son, Ky-ri-
Ky-ri-e e-le-i-son, e-le-i-son, Ky-ri-
e-le-i-son, e-le-i-son, Ky-ri-
Ky-ri-e e-le-i-son, e-le-i-son, Ky-ri-
Ky-ri-e e-le-i-son, e-le-i-son, Ky-ri-
pp
p

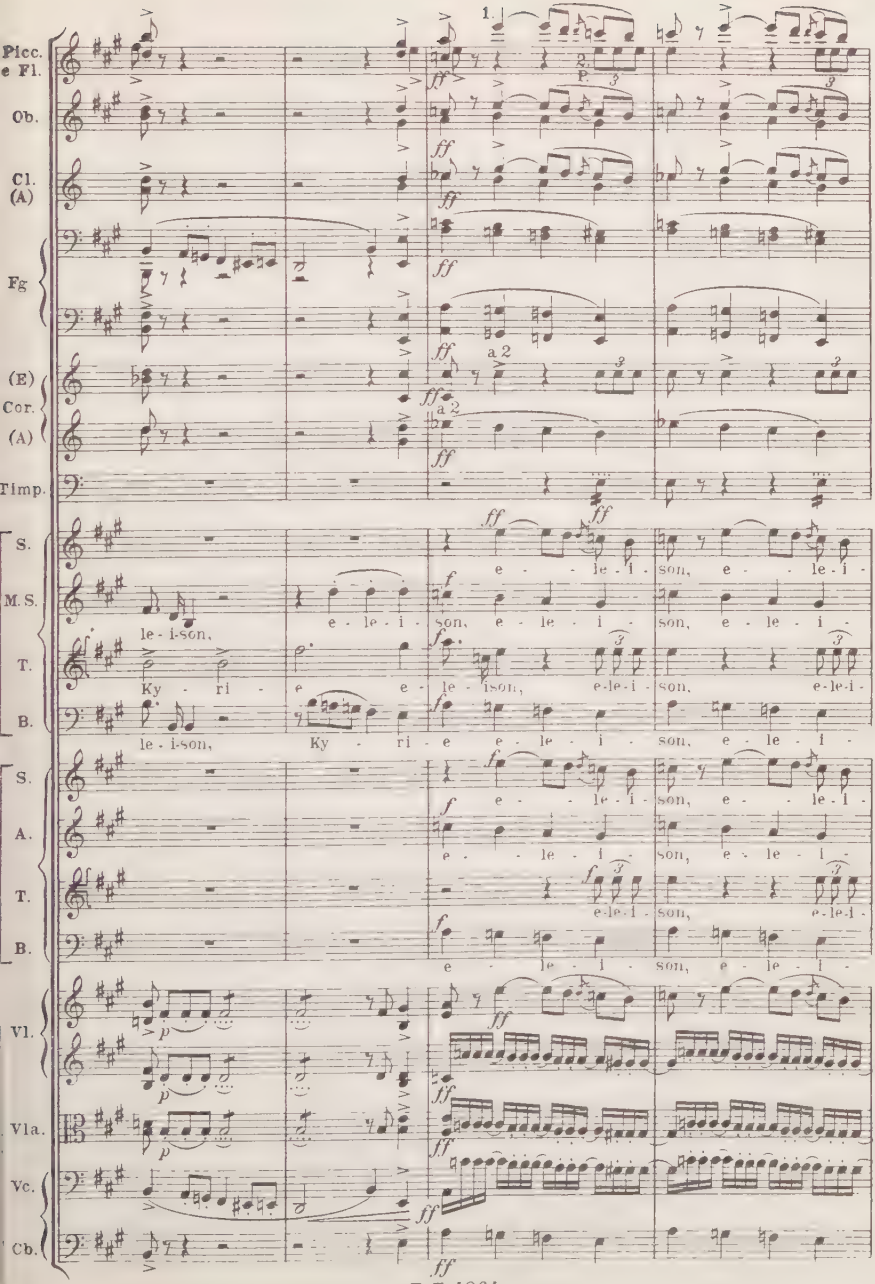

Picc.
Fl.
Ob.
Cl. (A)
Fg.
(E
Cor
(A)
1. Solo
legg.
1. Solo
1. 3
2. 4.
1. Solo
1. Solo
3. Solo
Soli
S.
M.S.
T.
B.
son,
e
son,
e
e - le - i - son,
e - le - i -
Coro
S.
A.
T.
B.
son,
son,
son,
pp
Ky - ri - e
e -
Ky - ri - e
e - le - ison,
staccato assai
pp
leggerissimo
Vl.
Vla.
Vc.
Cb.
leggerissimo
leggerissimo
pp
pizz.
pp

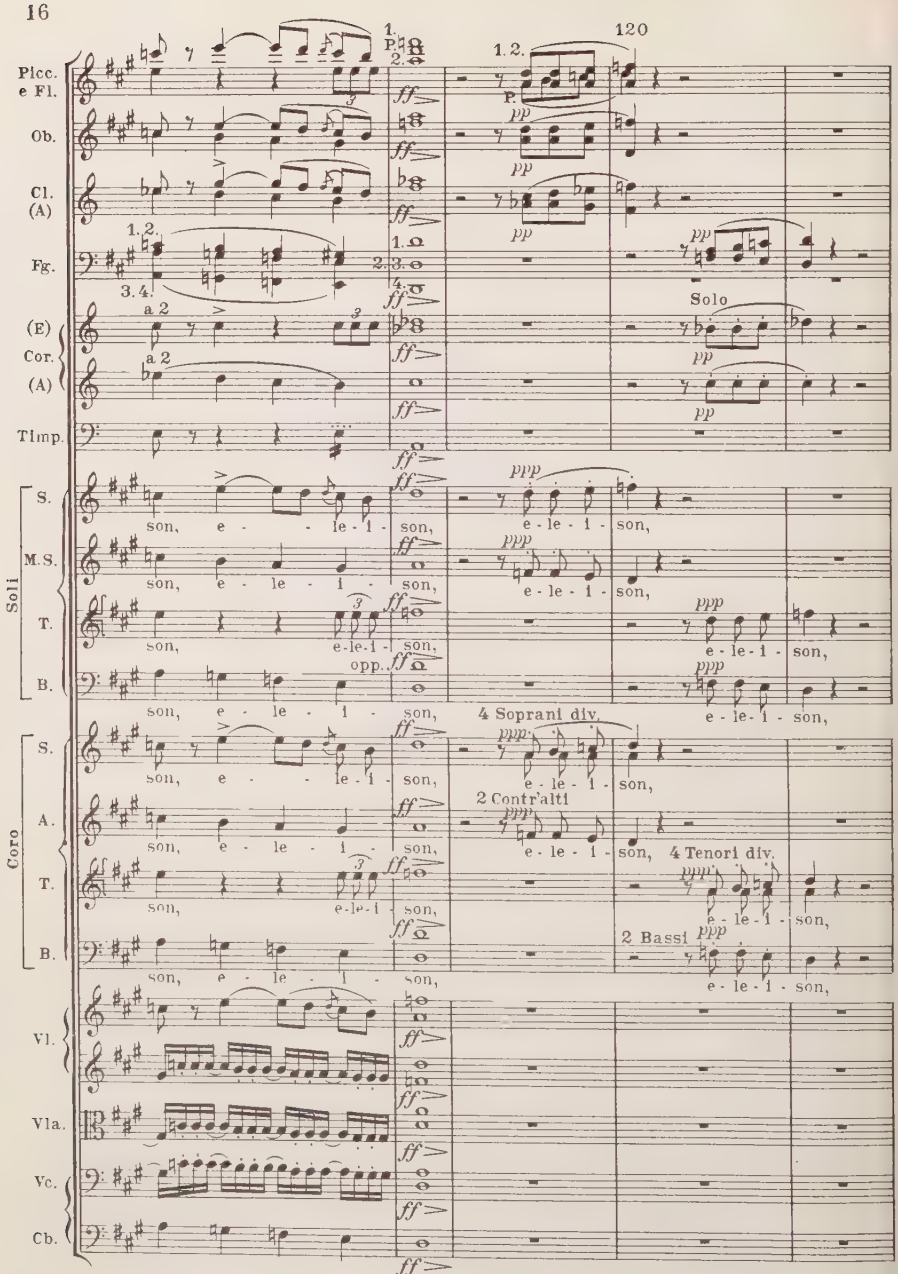

Fl. 1
100
Picc. e Fl.
Ob.
1. Solo
Cl. (A)
Fg.
(E) Cor (A)
pp Picc.
a 2
contando
S.
M.S.
T.
B.
son,
e - le - i - son.
e - e - i - son,
Christe e -
S.
A.
T.
B.
Ky - ri - e e - le - i - son,
le - i - son,
Chri - - -
div.
Vl.
Vla.
Vc.
Cb.
arco

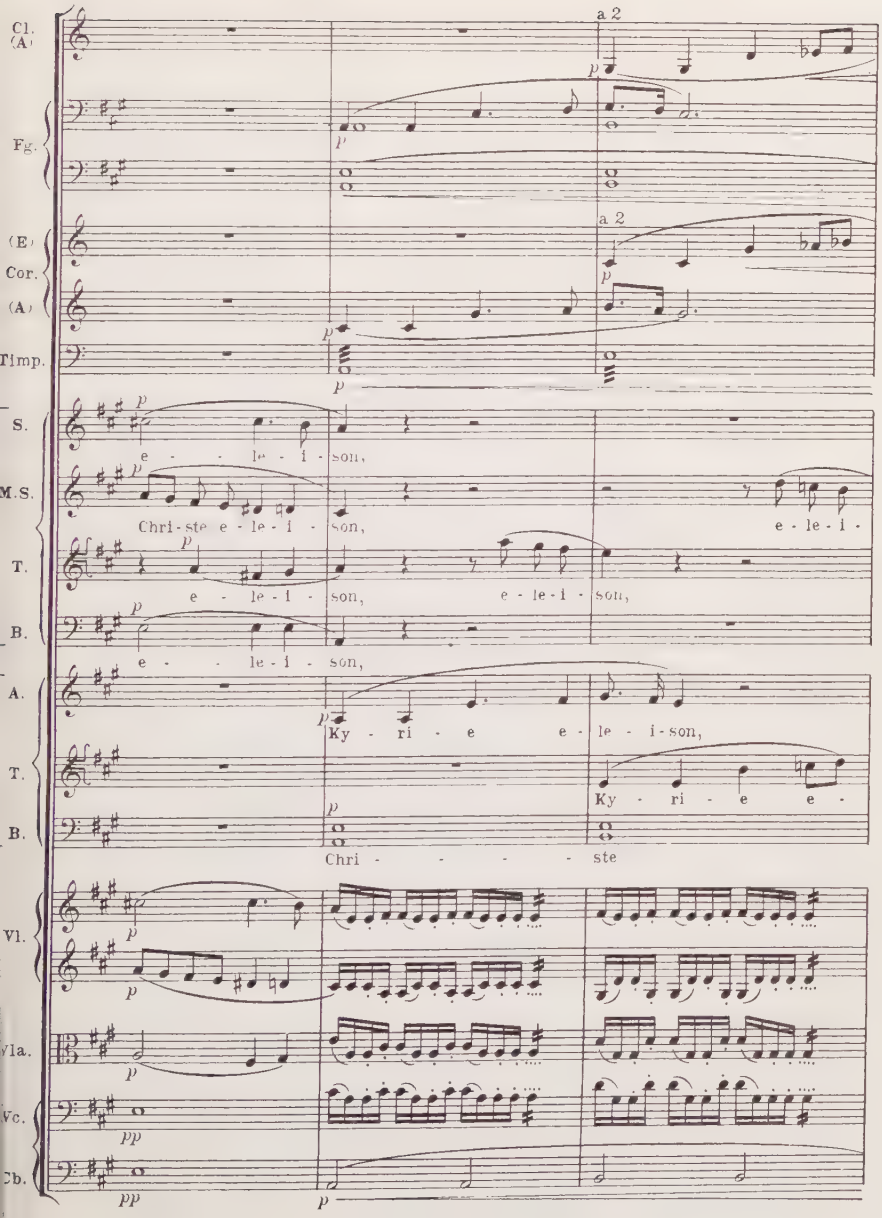

Picc. e Fl.
Ob.
Cl. (A)
pp
Fg.
1
3
2 4
(2)
Cor.
(A)
a 2
Soli
S.
le - i-son,
Chri - - - ste e-le - - i -
M.S
le - - i -
son,
Christe-e
le - - i -
T.
e - - - -
le - i-son,
Chri - - -
B.
Chri-ste e-le - i - son,
Chri-ste e-le - i -
Coro
S.
Christe e -
le - - i -
son,
e-le-i-
A.
e-le-i-son,
T.
B.
Vl.
4a corda
pp
Vla.
Vc.
Cb.

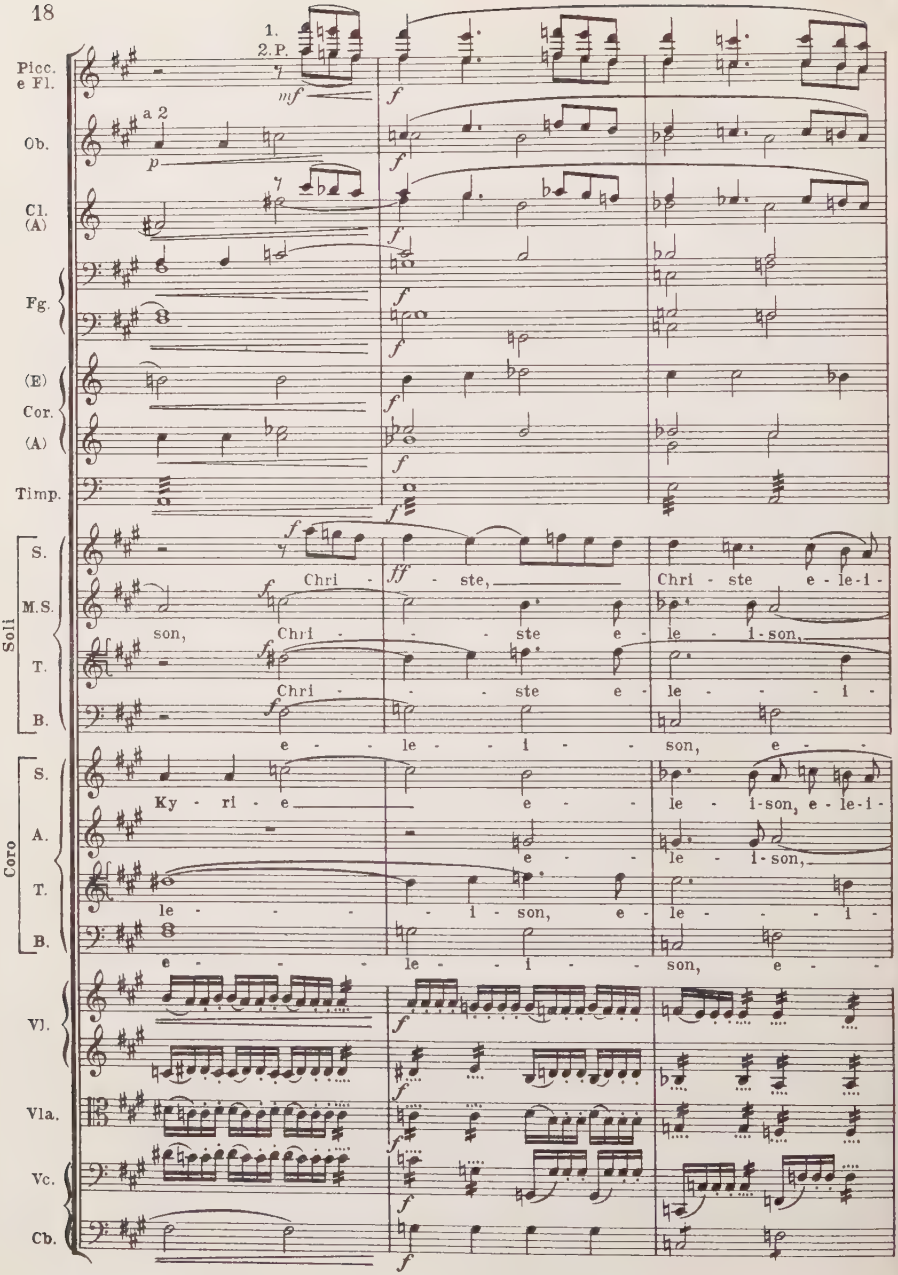

1.2.
Picc. e Fl.
Ob.
Cl. (A)
Fg.
(E)
Cor.
(A)
Soli
S.
M.S.
T.
B.
son, Chri - - - ste e - le - - i - son, e-le-i -
son, Chri - - ste e - le - - i - son, e-le-i-son, e -
ste e-le - i-son, e - -
son, Chri-ste, Chri - - ste e - le - i - son, e-le-i-son, e -
Coro
S. A.
T.
B.
son,
ste
ste
Vl.
Vla.
Vc.
Cb.


1.
P.
2.
110
1. 2.
Picc. e Fl.
Ob.
Cl. (A)
Fg.
(E)
Cor.
(A)
E-A
Timp.
Soli
S.
M.S.
T.
B.
son, e-le-i-son,
le-i-son,
Ky - ri - e e - le-i-son,
Ky-ri-e e-
Ky-ri-e e - le-i-son,
Ky - ri - e e-
Coro
S.A.
T.
B.
Vl.
Vla.
Vc. e Cb.
Bassi


Picc. e Fl.
Ob.
Cl. (A)
Fg
(E) Cor. (A)
Timp.
S.
M.S.
T.
B.
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
1.
2.
P
ff
a 2
f
p
le-i-son,
Ky - ri - e
e - le - i - son,
e - le - i -


120
Picc. e Fl.
Ob.
Cl. (A)
Fg.
(E) Cor. (A)
Timp.
Soli
S.
M.S.
T.
B.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
Solo
4 Soprani div.
2 Contr'alti
4 Tenori div.
2 Bassi
son, e - le - 1 - son,
e-le-1 - son,

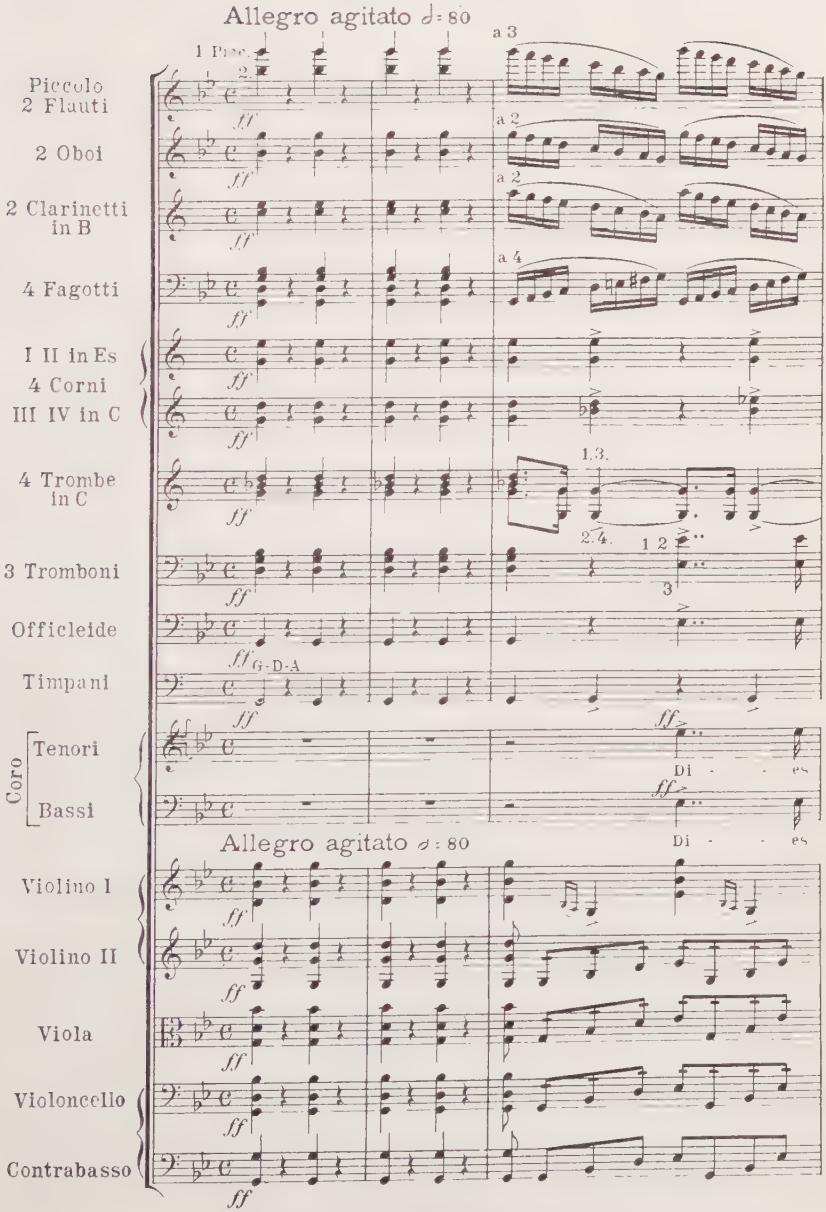

Cl. (A)
Fg.
(E)
Cor.
(A)
Timp.
S.
M.S.
T.
B.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 2
a 2
e - le - i - son,
Chri - ste e - le - i - son,
e - le - i -
e - le - i - son, e - le - i - son,
e - le - i - son,
Ky - ri - e e - le - i - son,
Ky - ri - e e -
Chri - ste

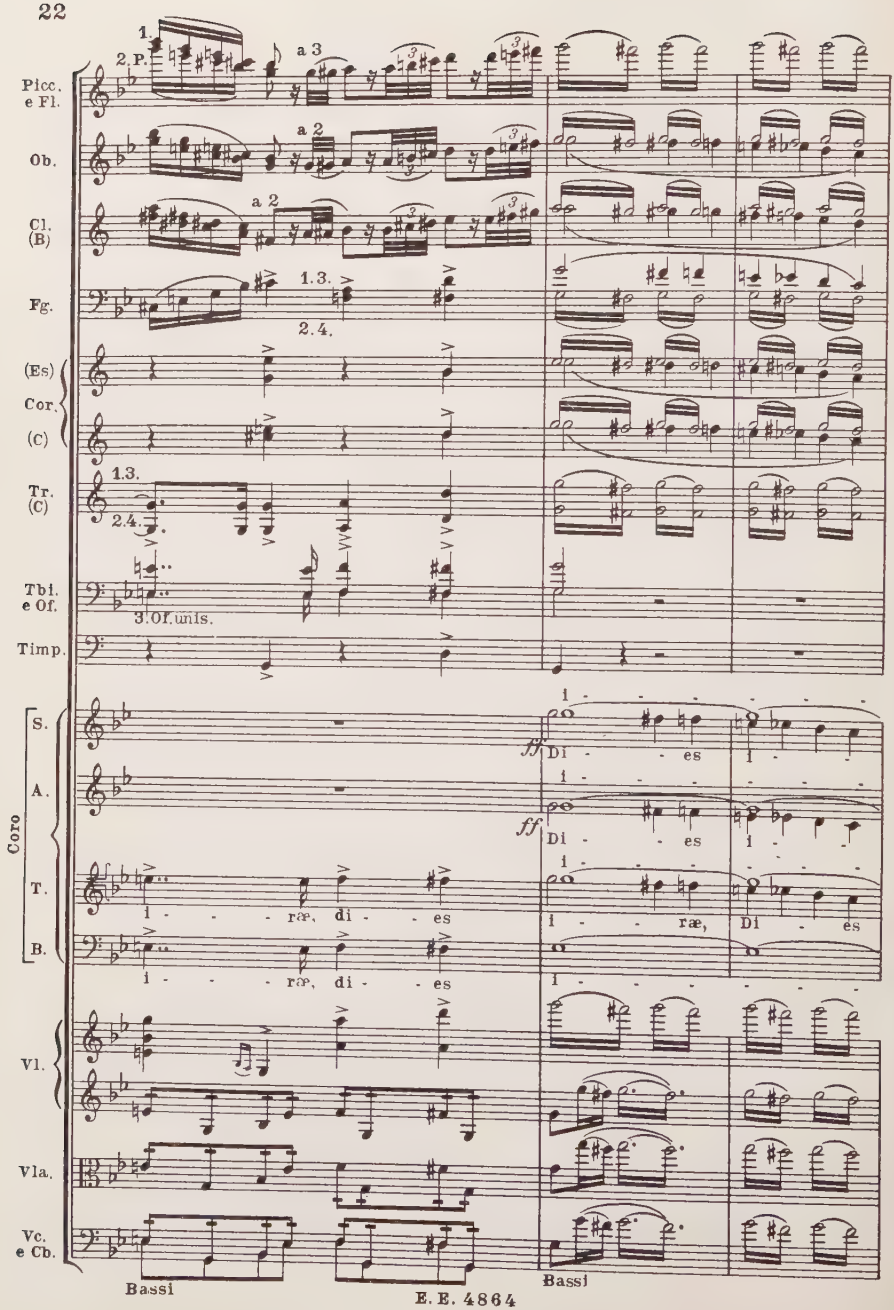

Picc. e Fl.
Ob.
Cl. (A)
Fg.
(E) Cor. (A)
Timp.
Soli
S.
M.S.
T.
B.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
1.
2.P.
a 2
Chri - ste, Chri - ste e - le - i - son,
Chri - ste e - le - i - son,
e - le - i - son, e - le - i - son,
Ky - ri - e e - le - i - son, e - le - i - son,
e - le - i - son, e - le - i - son,

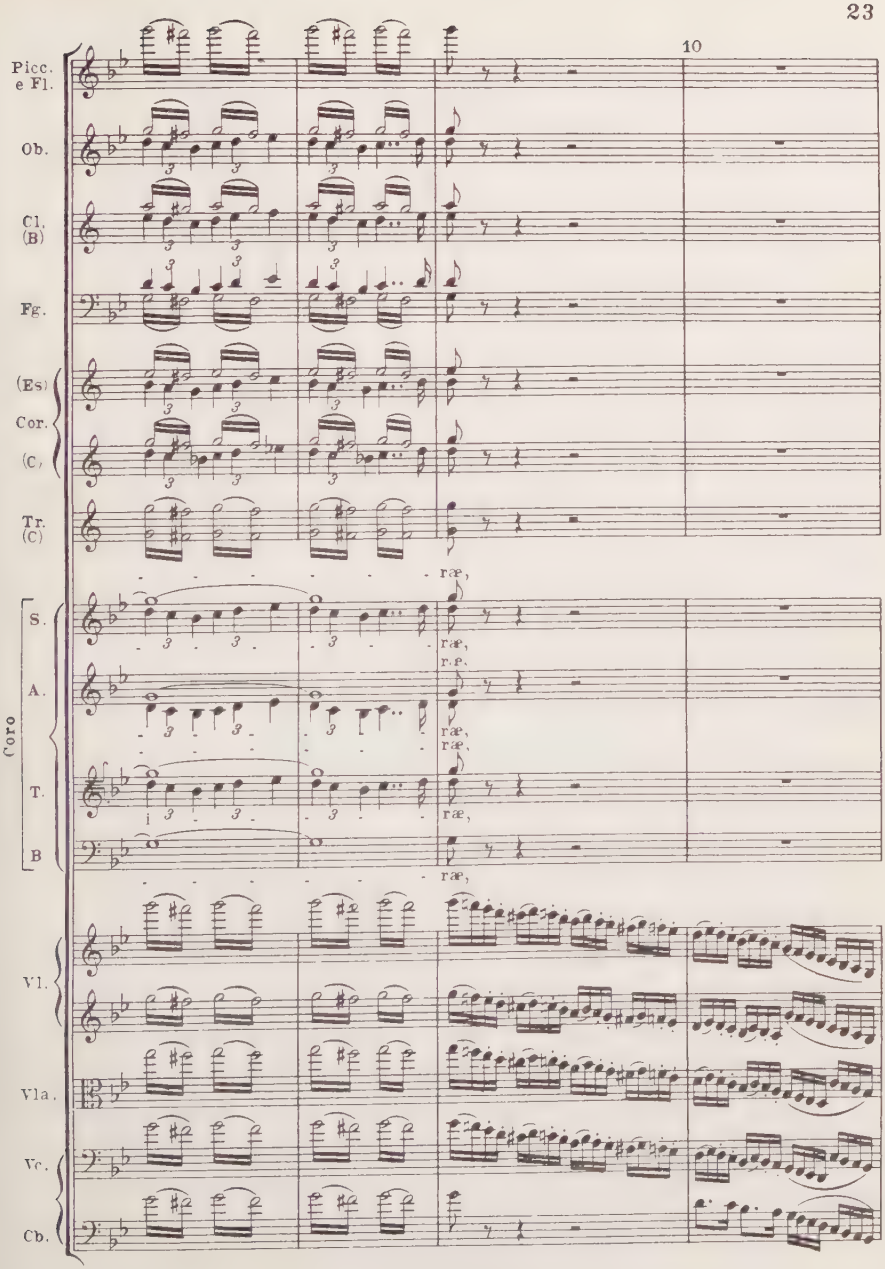
dim. ed allarg. a tempo
Picc. e Fl.
Ob.
Cl. (A)
Fg.
(E)
Cor.
(A)
Timp.
Soli
S.
M.S.
T.
B.
Coro
S. A.
T.
B.
Vl.
Vla.
Vc.
Cb.
morendo
son,
Chri - ste e-le-i - son, e - le - i - son,
Chri - ste,
dim.ed allarg. a tempo

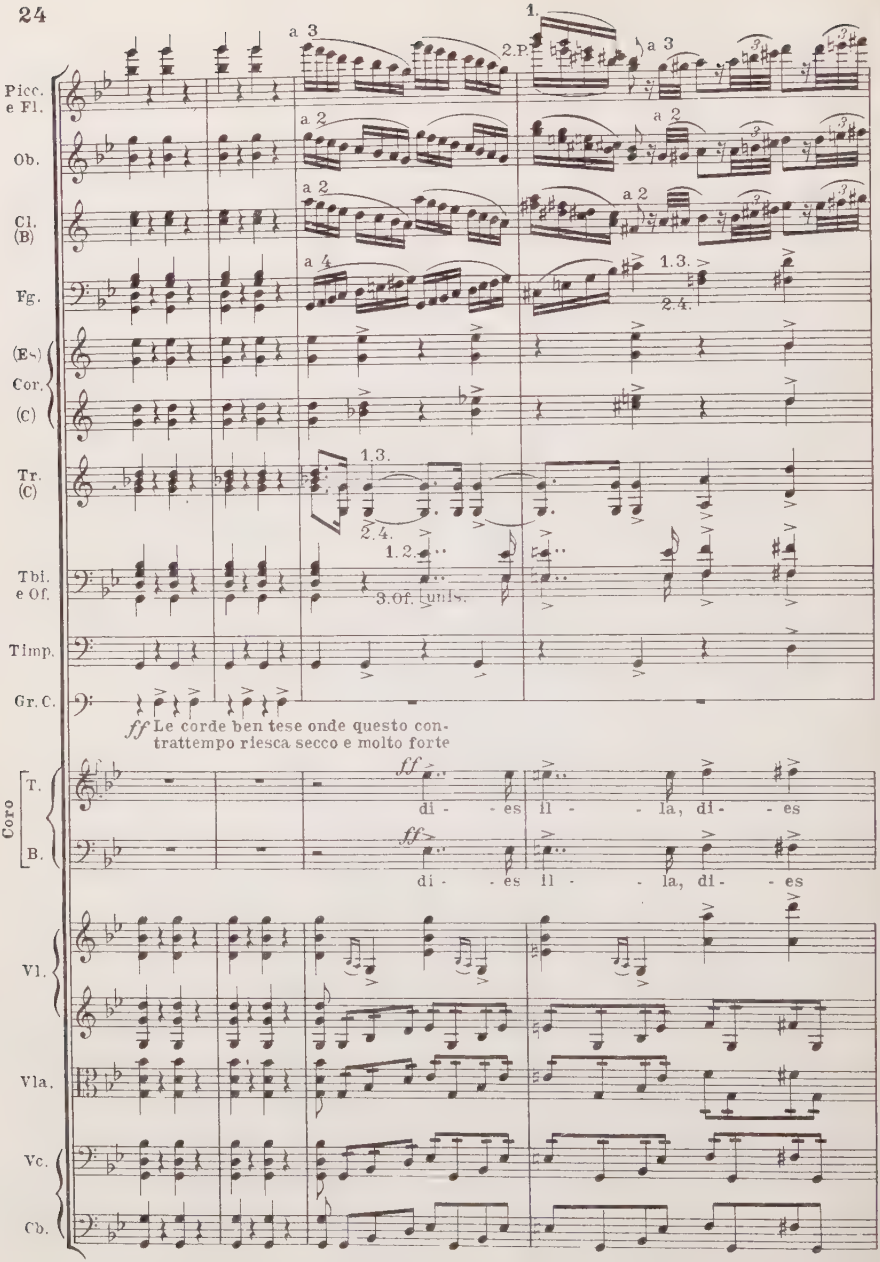
1.
2.
poco rall.
a 3
Picc. e Fl.
P.
Ob.
Cl. (A)
Fg.
(E)
Cor.
(A)
3. 4.
Timp.
Soli
S. e M. S.
T.
B.
Chri - ste e - le - i - son.
morendo
Coro
S. A.
T.
B.
poco rall.
Vl.
Vla.
Vc.
Cb.
pp stacc. e legg.
stacc. e legg.

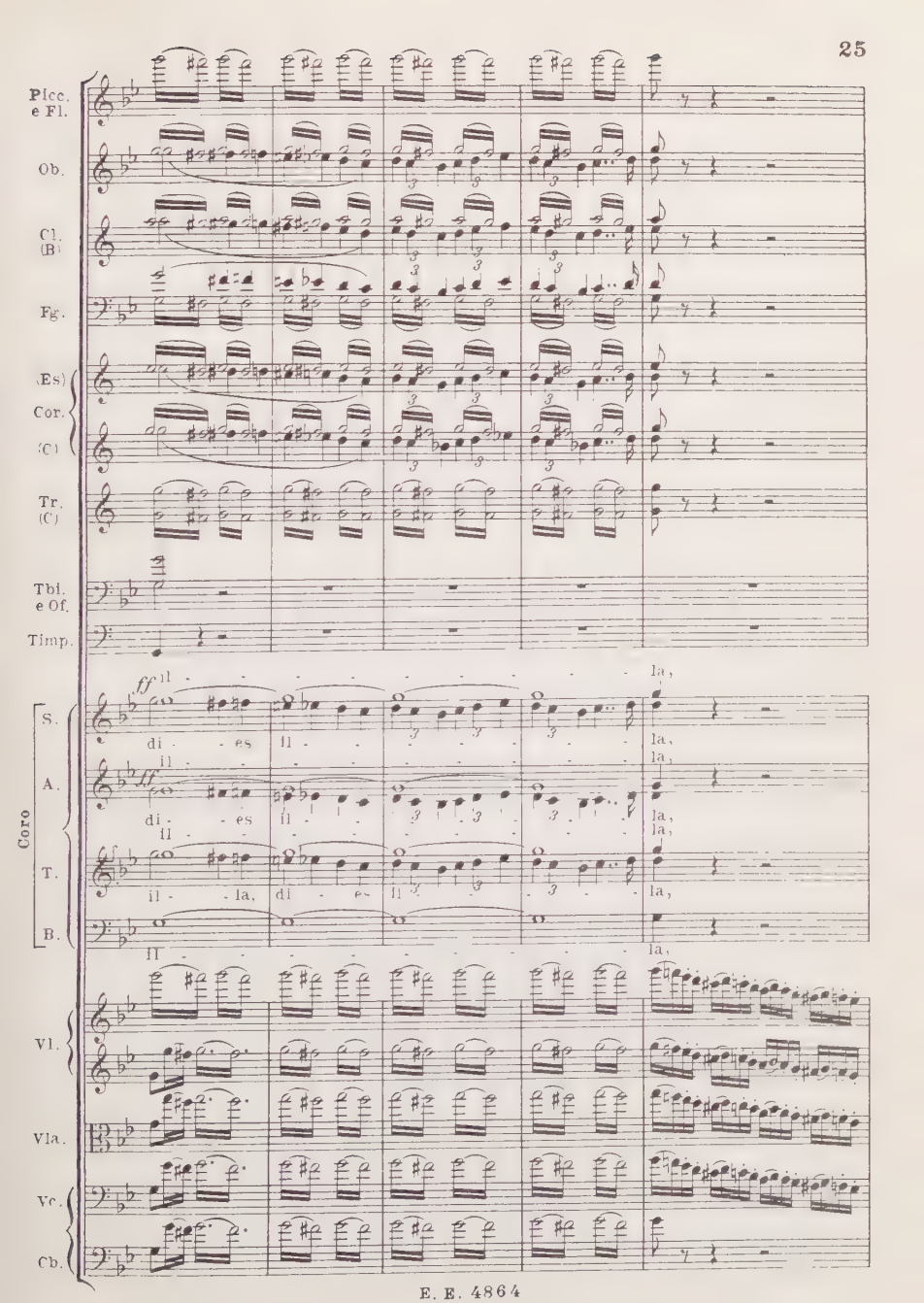
Nº 2. Dies iræ

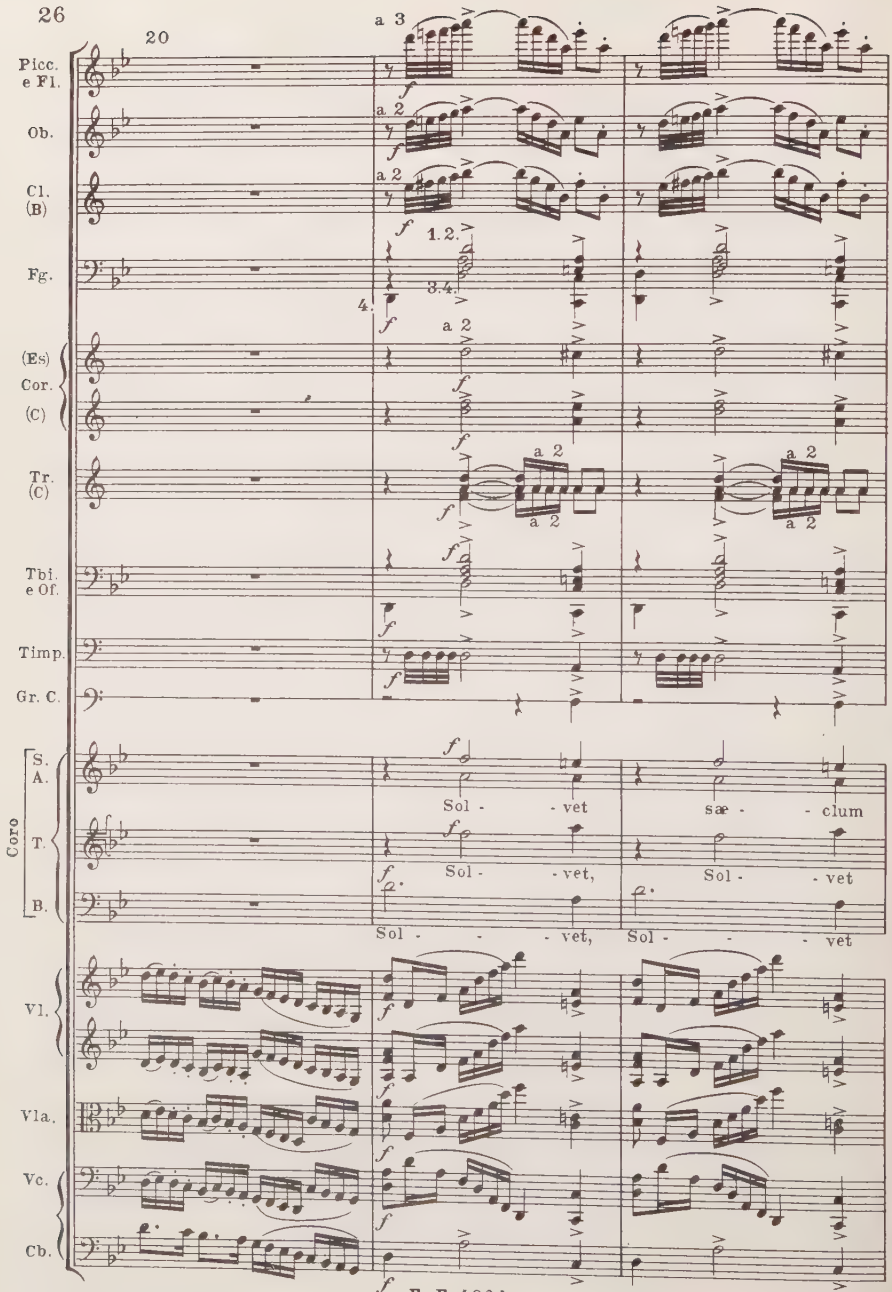

Allegro agitato ♩= 80
1 Picc.
a 3
Piccolo
2 Flauti
2 Oboi
a 2
2 Clarinetti
in B
a 2
4 Fagotti
a 4
I II in Es
4 Corni
III IV in C
4 Trombe
in C
1.3.
2.4.
1 2
3
3 Tromboni
Officleide
Timpani
G-D-A
Coro
Tenori
Bassi
Di - - es
Allegro agitato ♩= 80
Di - - es
Violino I
Violino II
Viola
Violoncello
Contrabasso

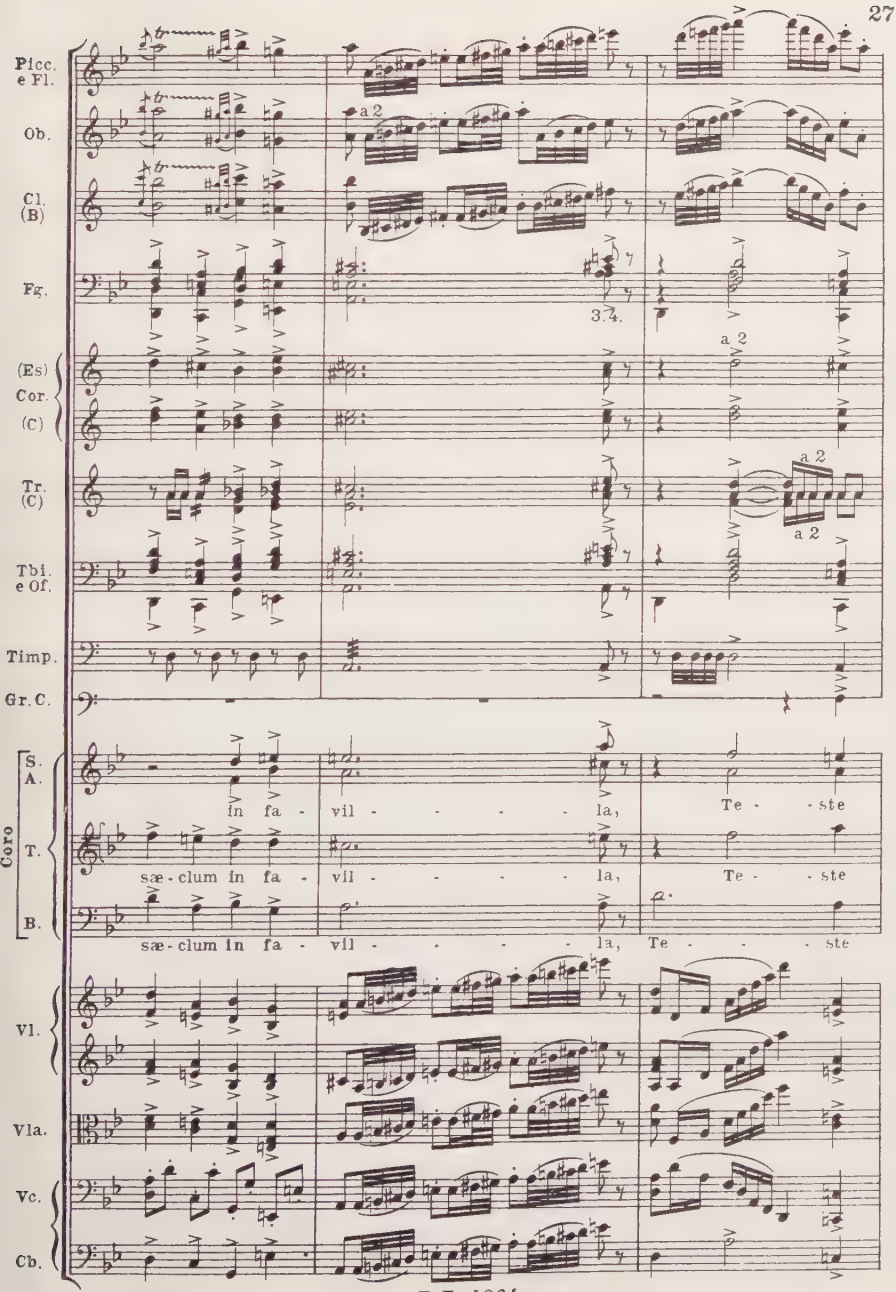

1.
2.P.
a 3
Picc. e Fl.
a 2
Ob.
a 2
Cl. (B)
1.3.
2.4.
Fg.
(Es)
Cor.
(C)
1.3.
2.4.
Tr. (C)
Tbl. e Of.
3.Of.unis.
Timp.
S.
A.
T.
B.
Coro
ff
Di - es
i - - ræ, di - es
Vl.
Vla.
Vc. e Cb.
Bassi
Bassi

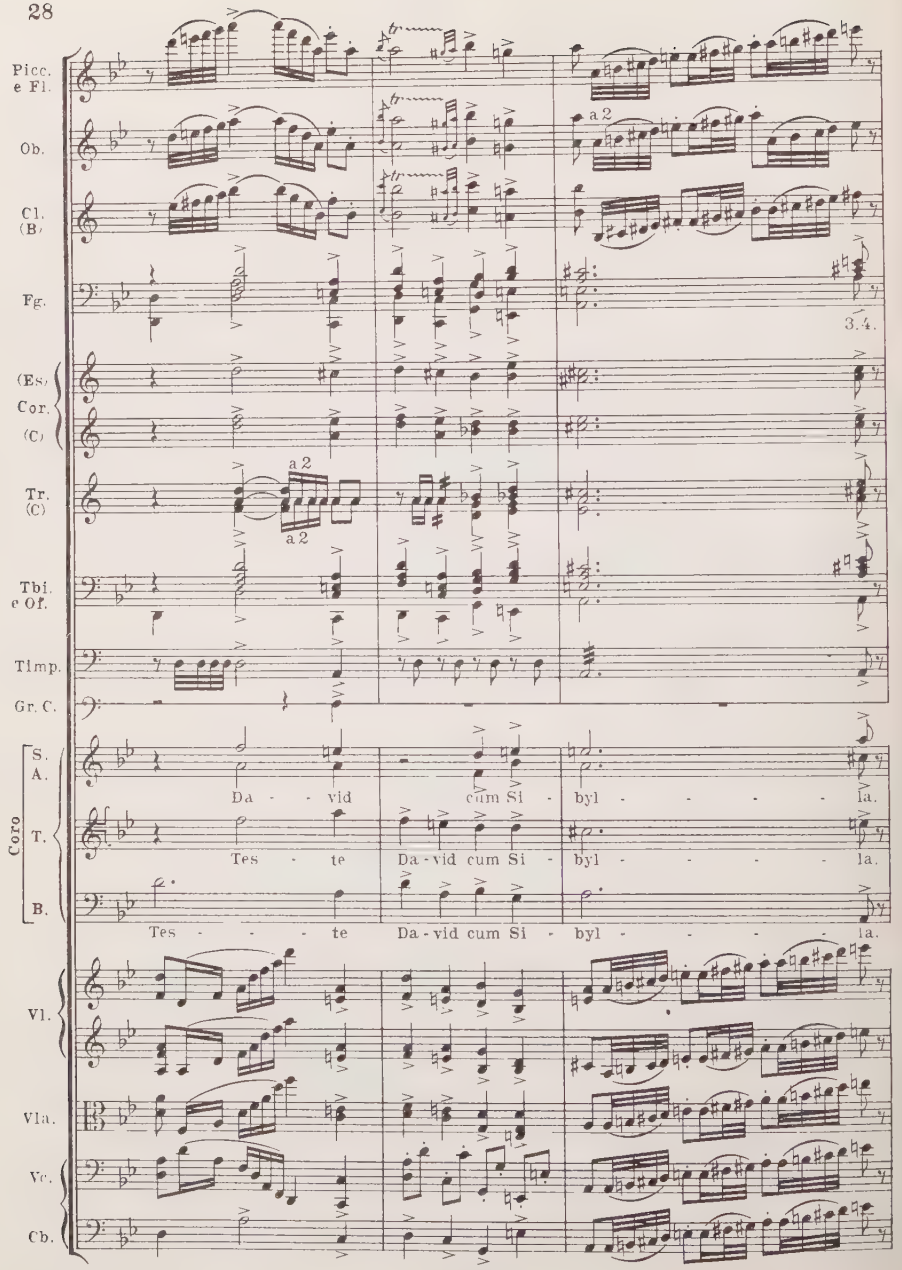

10
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(C)
Tr. (C)
Coro
S.
A.
T.
B
ræ,
r.e.
Vl.
Vla.
Vc.
Cb.

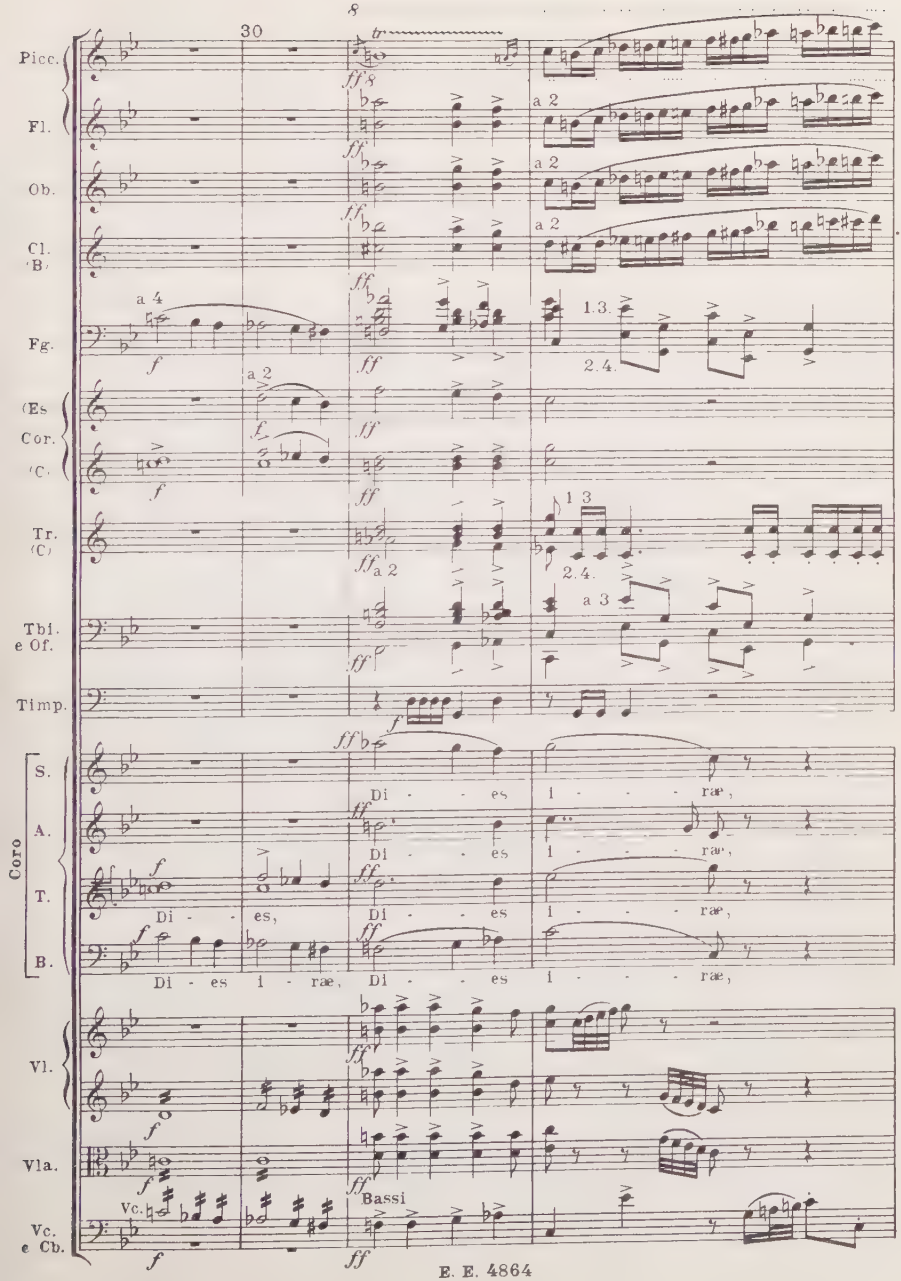

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Gr. C.
Coro
T.
B.
Vl.
Vla.
Vc.
Cb.
a 3
a 2
a 4
2.P.
1.3.
2.4.
1.2.
3.Of. unis.
ff Le corde ben tese onde questo contrattempo riesca secco e molto forte
ff
di - es il - la, di - es

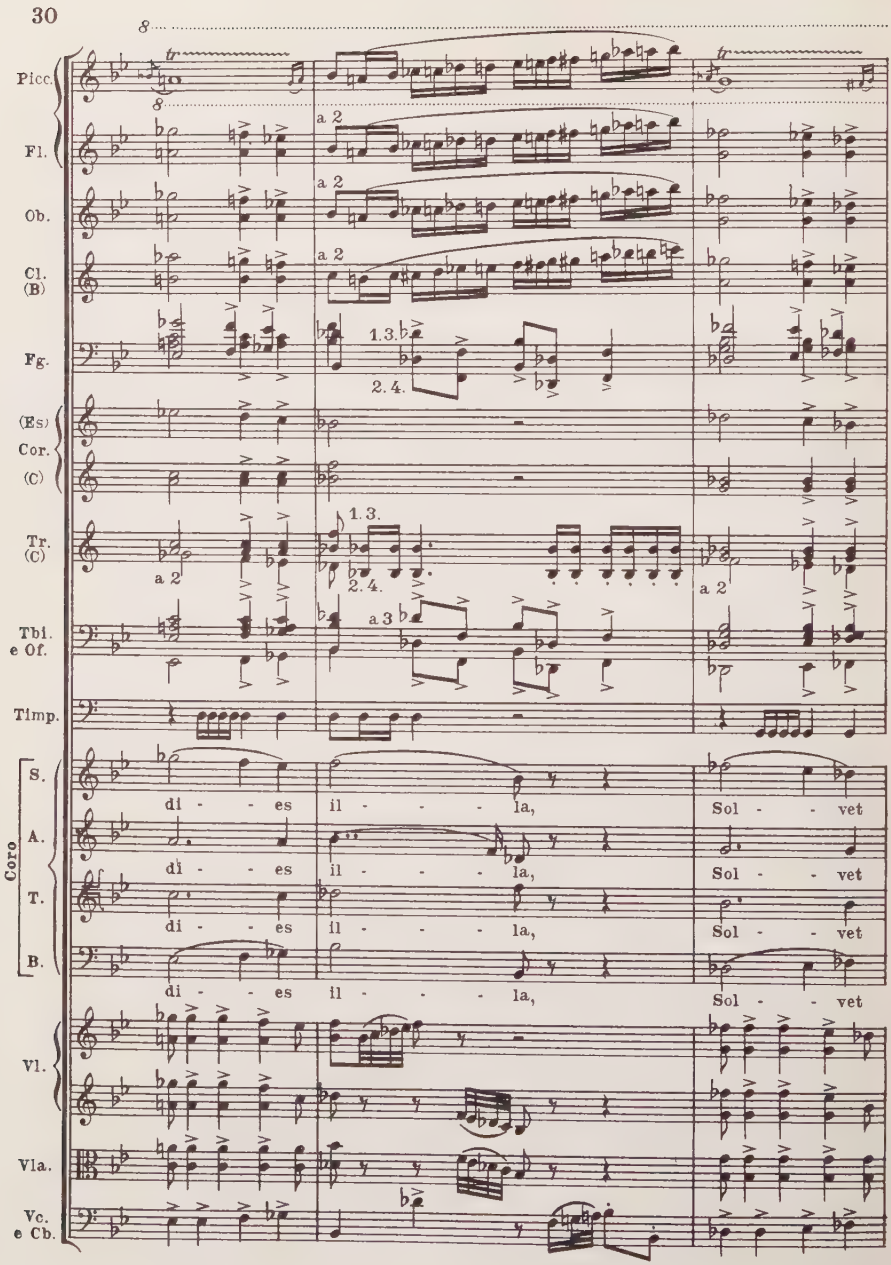

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(C)
Tr. (C)
Tbi. e Of.
Timp.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
ff
il - - - - - - - - - - la,
di - - es il - - - - - - la,
il - - - - - - - - - - la,
ff
di - - es il - - - - - - la,
il - - - - - - - - - - la,
il - - la, di - - es il - - - - la,
il - - - - - - - - - - la,

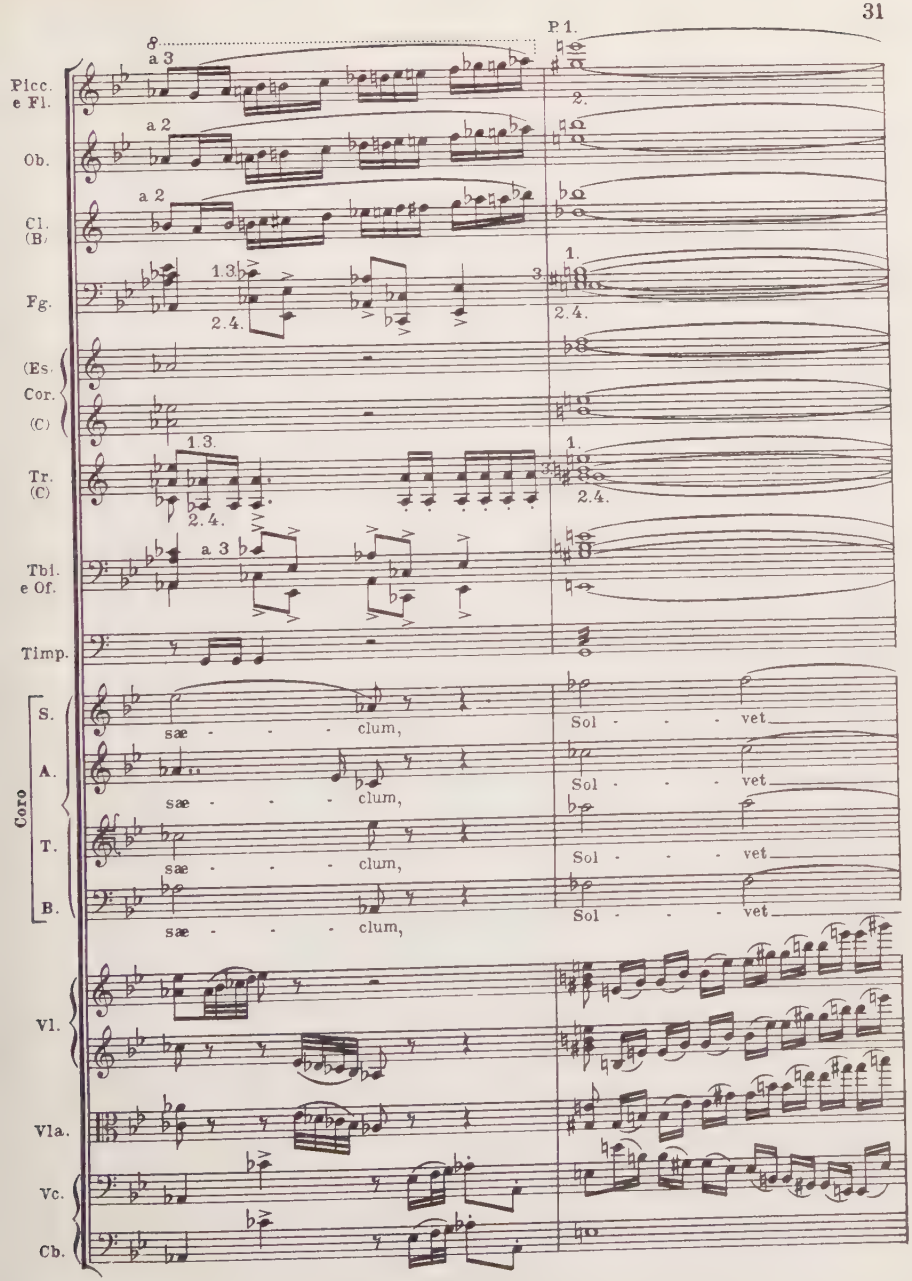

20
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Gr. C.
Coro
S. A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 3
a 2
1.2.
3.4.
4.
Sol - vet
sæ - clum
Sol - vet,
Sol - vet
Sol - - - vet,
Sol - - - vet

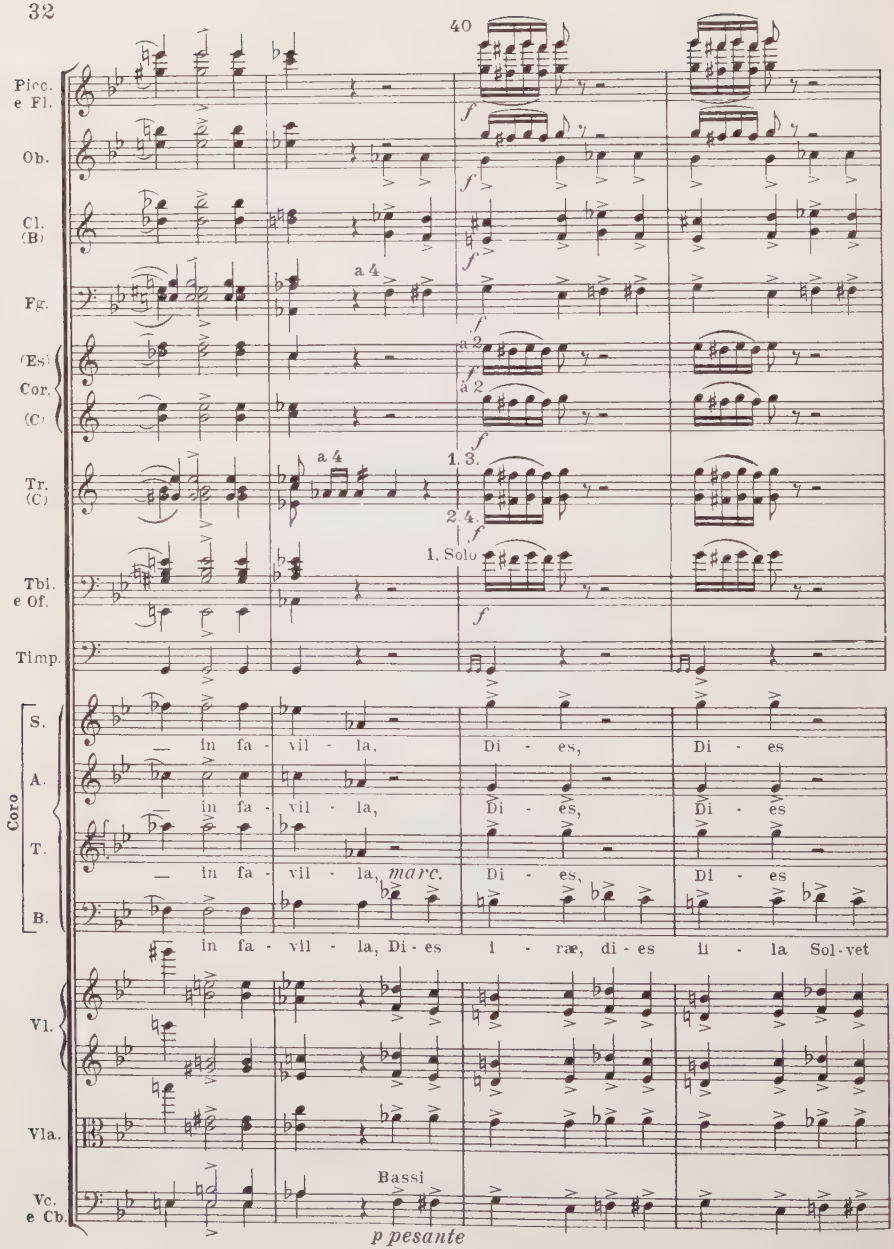

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Gr. C.
Coro
S. A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 2
3.4.
in fa - vil - - - - - la, Te - - ste
sæ - clum in fa - vil - - - - - la, Te - - ste
sæ - clum in fa - vil - - - - - la, Te - - - ste

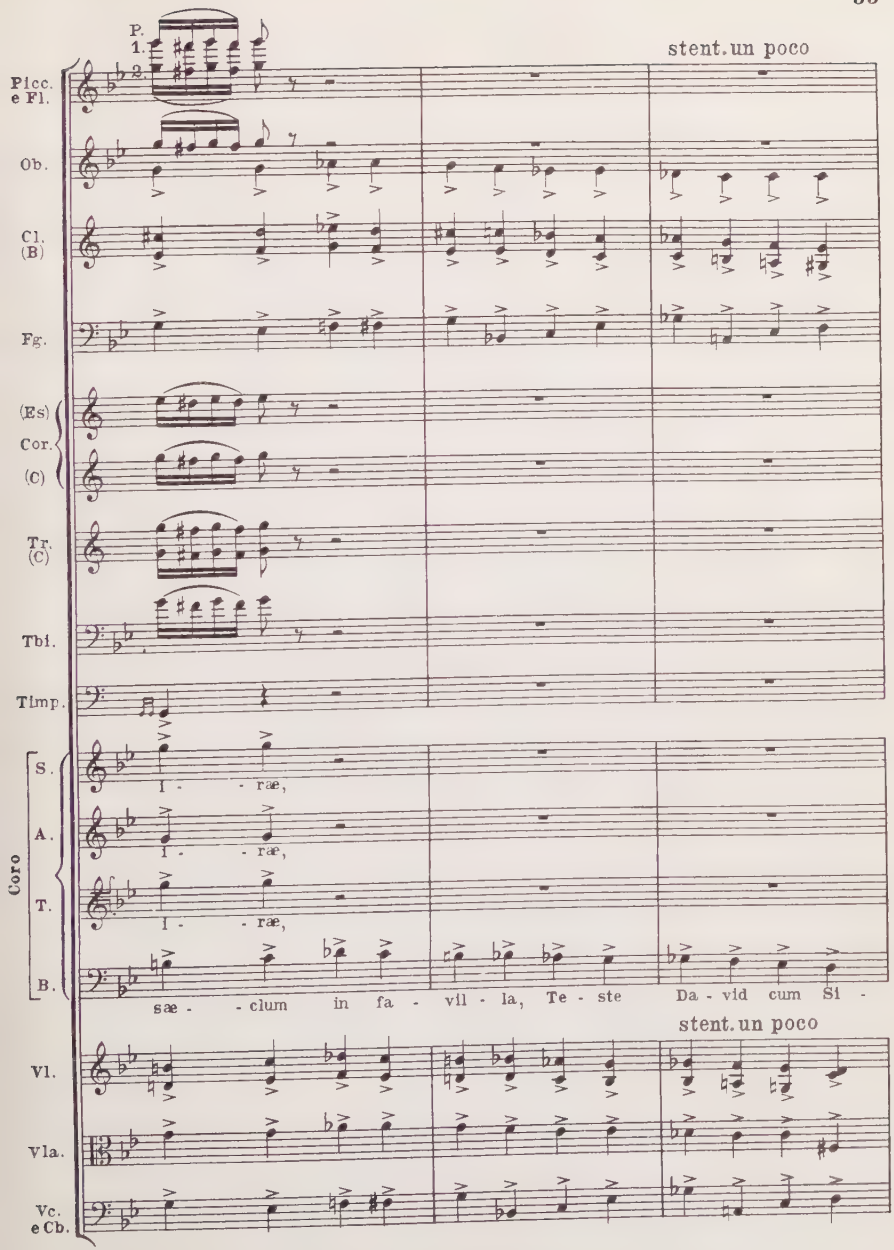

Picc. e Fl.
Ob.
a 2
Cl. (B)
Fg.
3.4.
(Es)
Cor.
(C)
a 2
Tr. (C)
a 2
Tbi. e Of.
Timp.
Gr. C.
Coro
S. A.
Da - - vid cum Si - byl - - - - - la.
T.
Tes - te Da - vid cum Si - byl - - - - - la.
B.
Tes - - - - te Da - vid cum Si - byl - - - - - la.
Vl.
Vla.
Vc.
Cb.

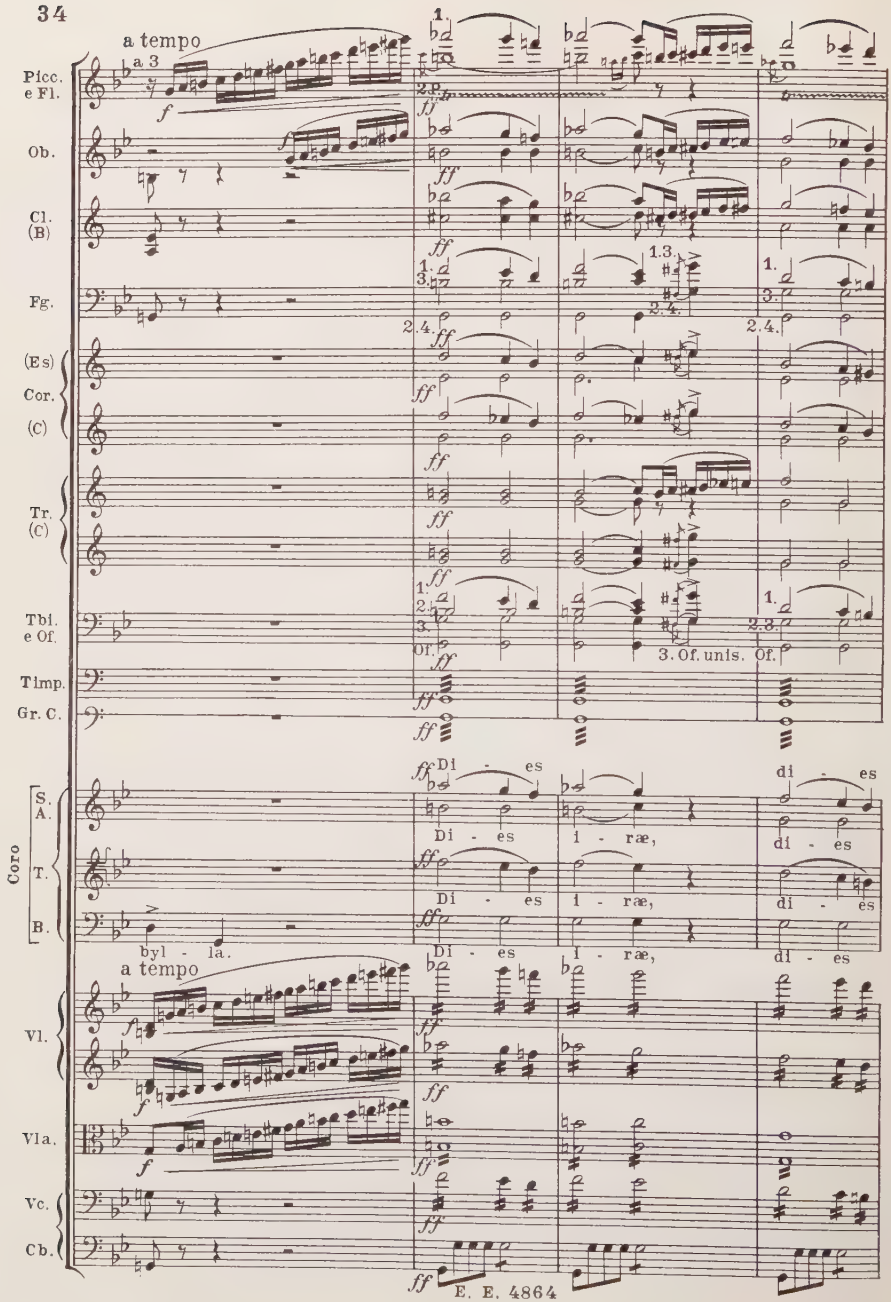

30
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es Cor.
(C.
Tr. (C)
Tbi. e Of.
Timp.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
a 4
a 2
1. 3.
2. 4.
Di - - - es
i - - - ræ,
Di - es i - ræ, Di - - - es i - - - ræ,
Bassi


Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
a 2
1.3.
2.4.
a 3
di - - es il - - - la, Sol - - vet

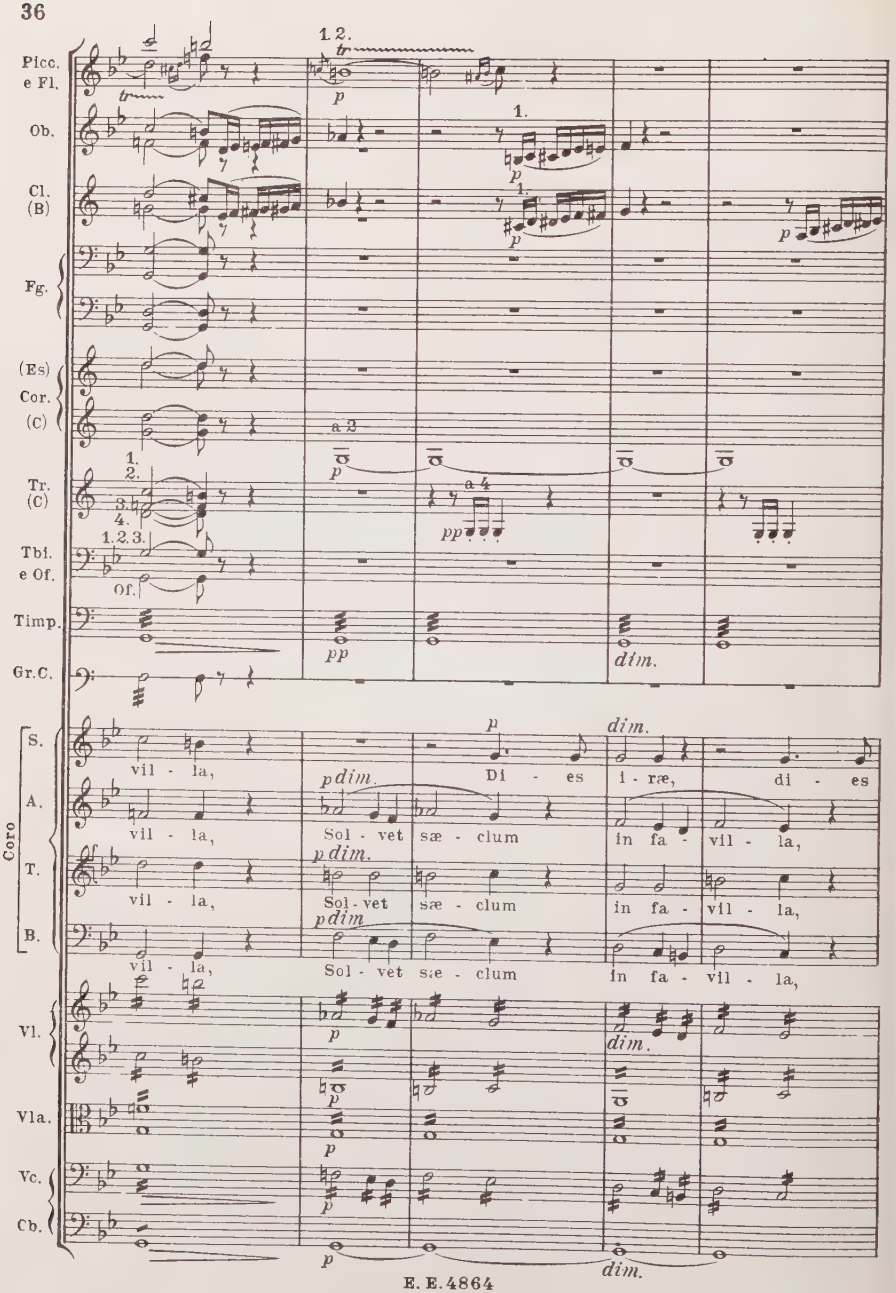

P 1.
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 3
a 2
1.3.
2.4.
1.
3.
sæ - - - - clum,
Sol - - - - vet

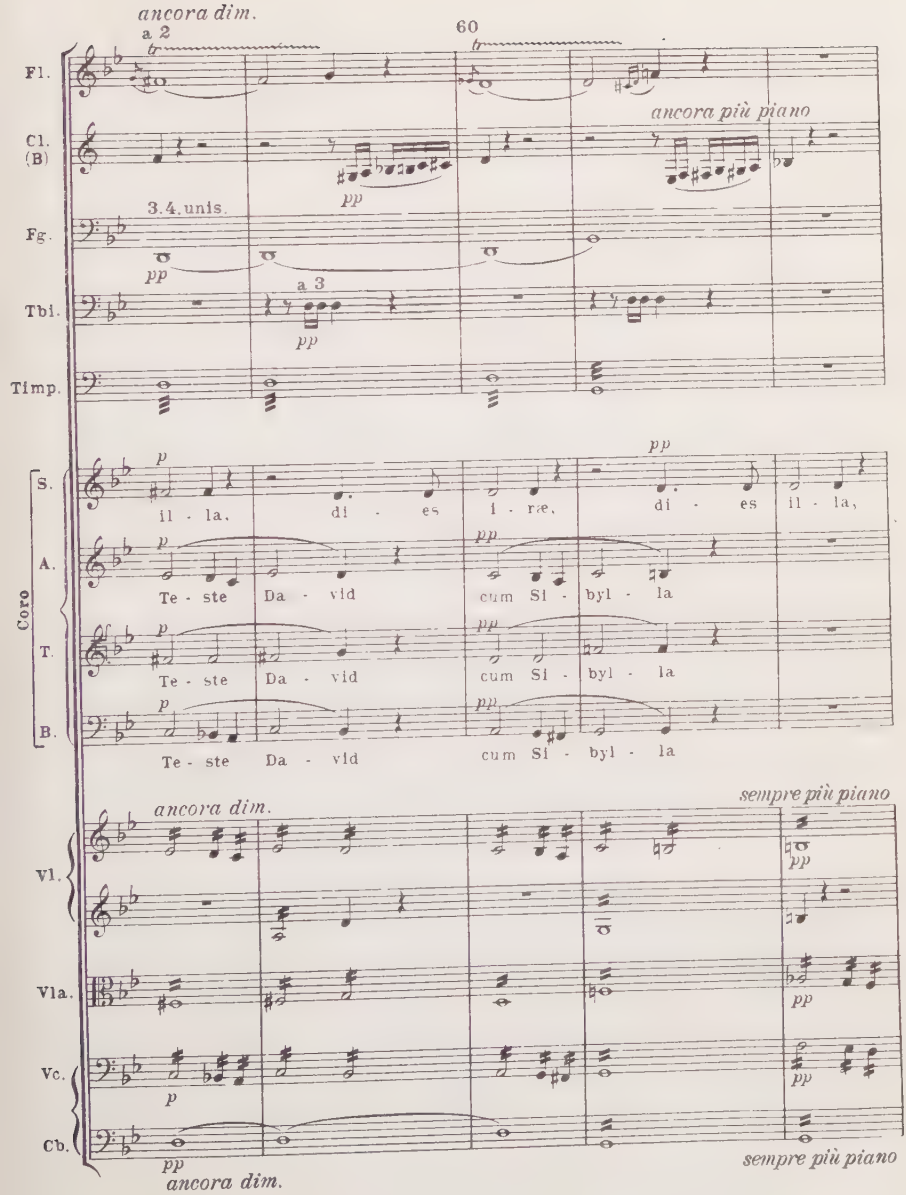

40
Picc. e Fl.
Ob.
Cl. (B)
Fg.
a 4
(Es) Cor. (C)
a 2
a 2
Tr. (C)
a 4
1. 3.
2. 4.
1. Solo
Tbl. e Of.
Timp.
Coro
S.
A.
T.
B.
— in fa - vil - la,
Di - es,
Di - es
in fa - vil - la,
Di - es,
Di - es
— in fa - vil - la, marc.
Di - es,
Di - es
in fa - vil - la, Di - es
i - ræ, di - es
i - la Sol - vet
Vl.
Vla.
Vc. e Cb.
Bassi
p pesante

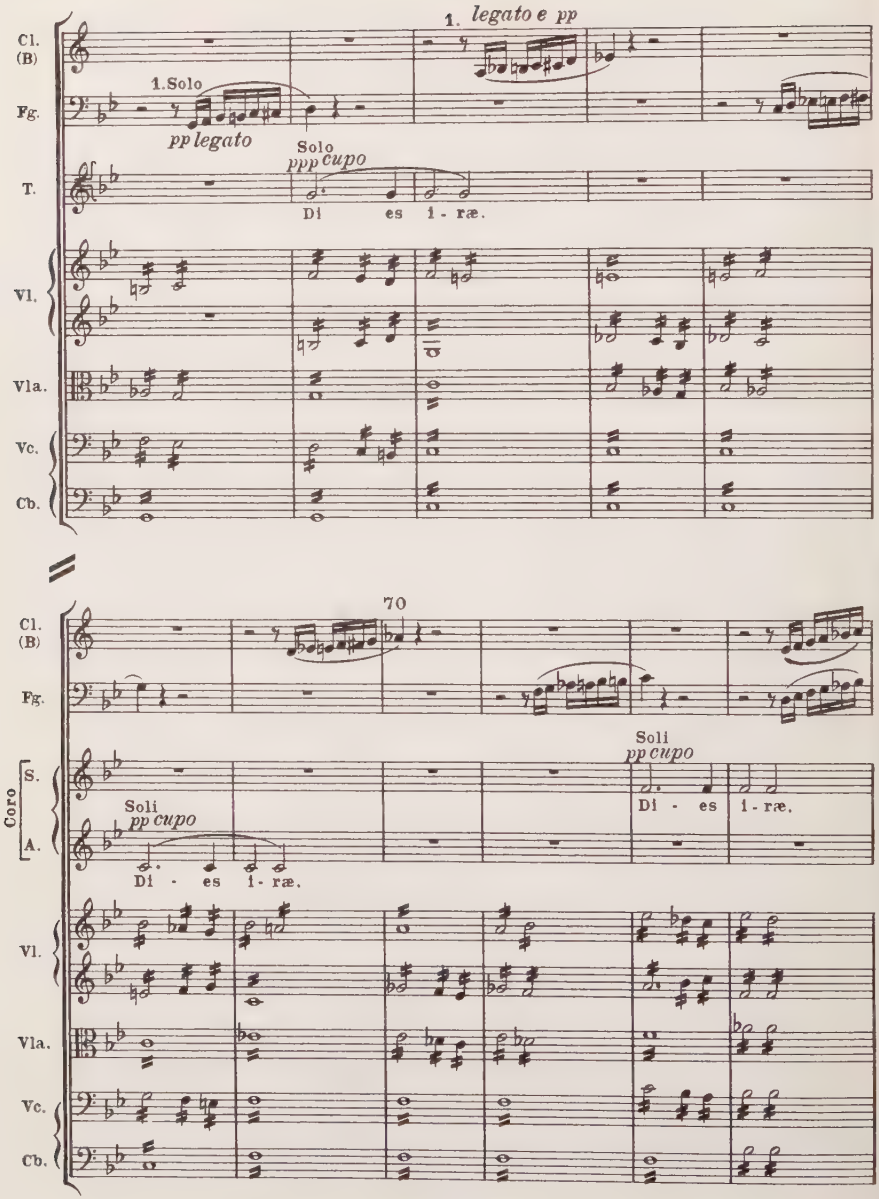

P.
1.
2.
stent. un poco
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(C)
Tr. (C)
Tbi.
Timp.
Coro
S.
A.
T.
B.
I - - ræ,
I - - ræ,
I - - ræ,
sæ - - clum in fa - vil - la, Te - ste Da - vid cum Si -
stent. un poco
Vl.
Vla.
Vc. e Cb.

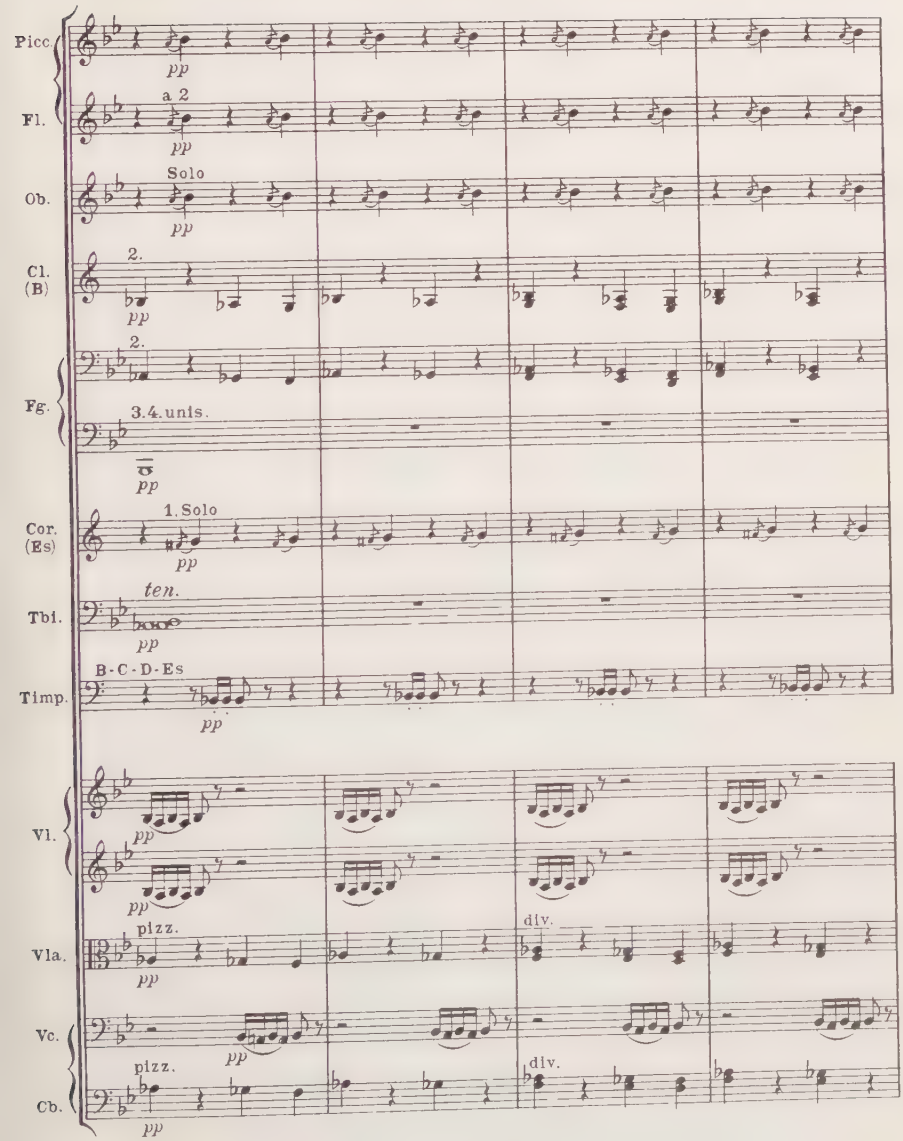

a tempo
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
Gr. C.
Coro
S. A.
T.
B.
Di - es i - ræ, di - es
byl - la.
a tempo
Vl.
Vla.
Vc.
Cb.
3. Of. unis.

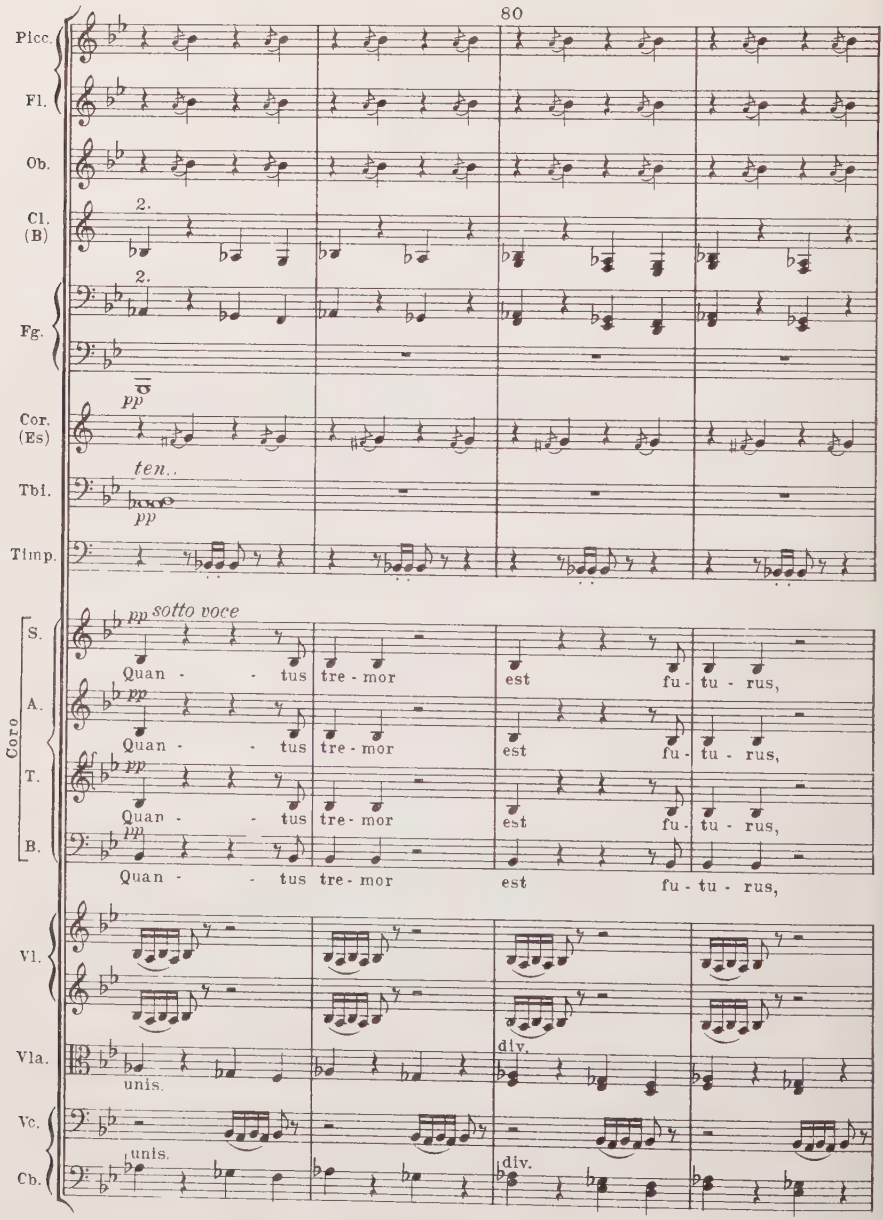
50
Picc. e Fl.
Ob.
Cl. (B)
Fg.
a 2
(Es) Cor. (C)
a 2
Tr. (C)
a 2
1.2.
Tbi. e Of.
3.
Of.
Timp.
Gr.C.
Sol - - vet sæ - clum in fa -
Coro
S. A.
il - la, Sol - vet sæ - clum in fa -
T.
il - la, Sol - - vet sæ - clum in fa -
B.
il - la, Sol - vet sæ - clum in fa -
Vl.
Vla.
Vc. e Cb.
Bassi

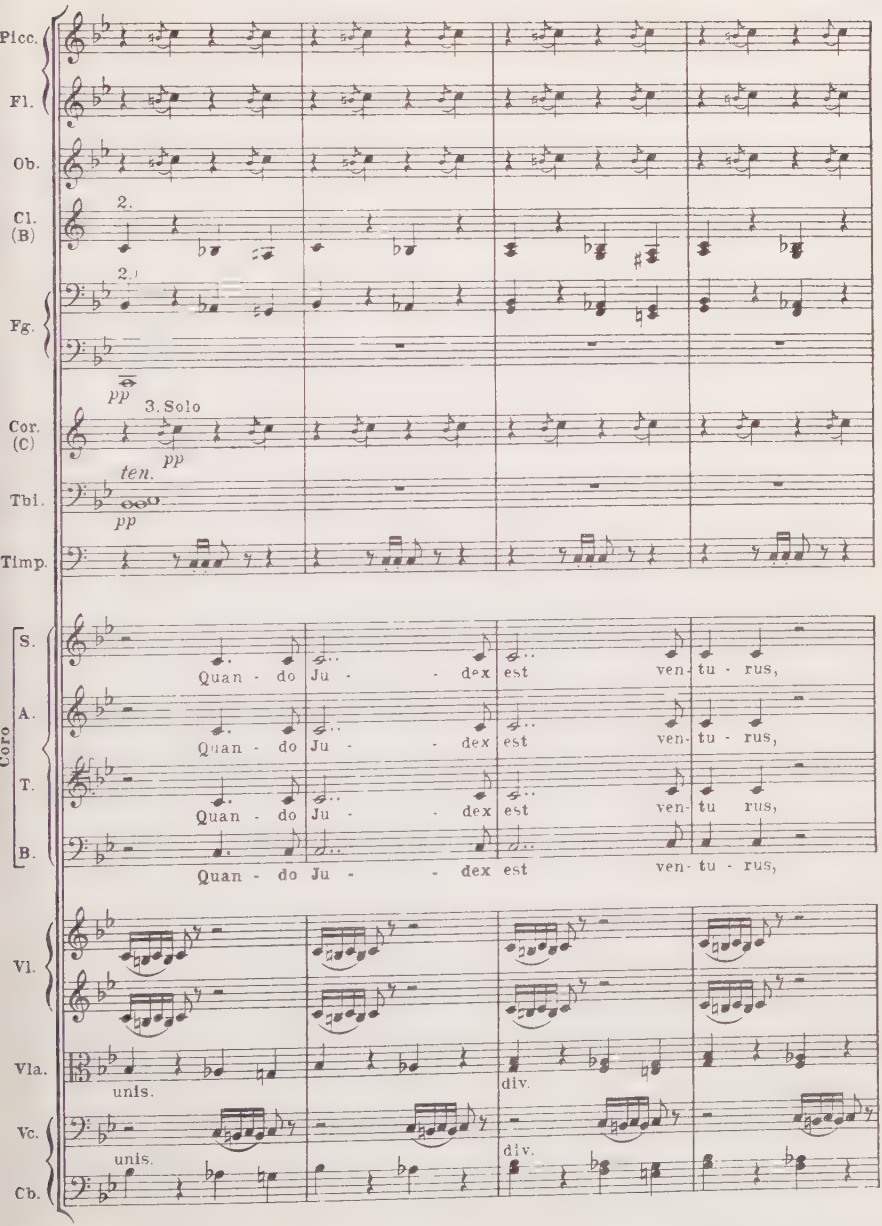

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
Gr.C.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
vil - la,
Di - es i - ræ, di - es
Sol - vet sæ - clum in fa - vil - la,
dim.
pp
a 2
a 4

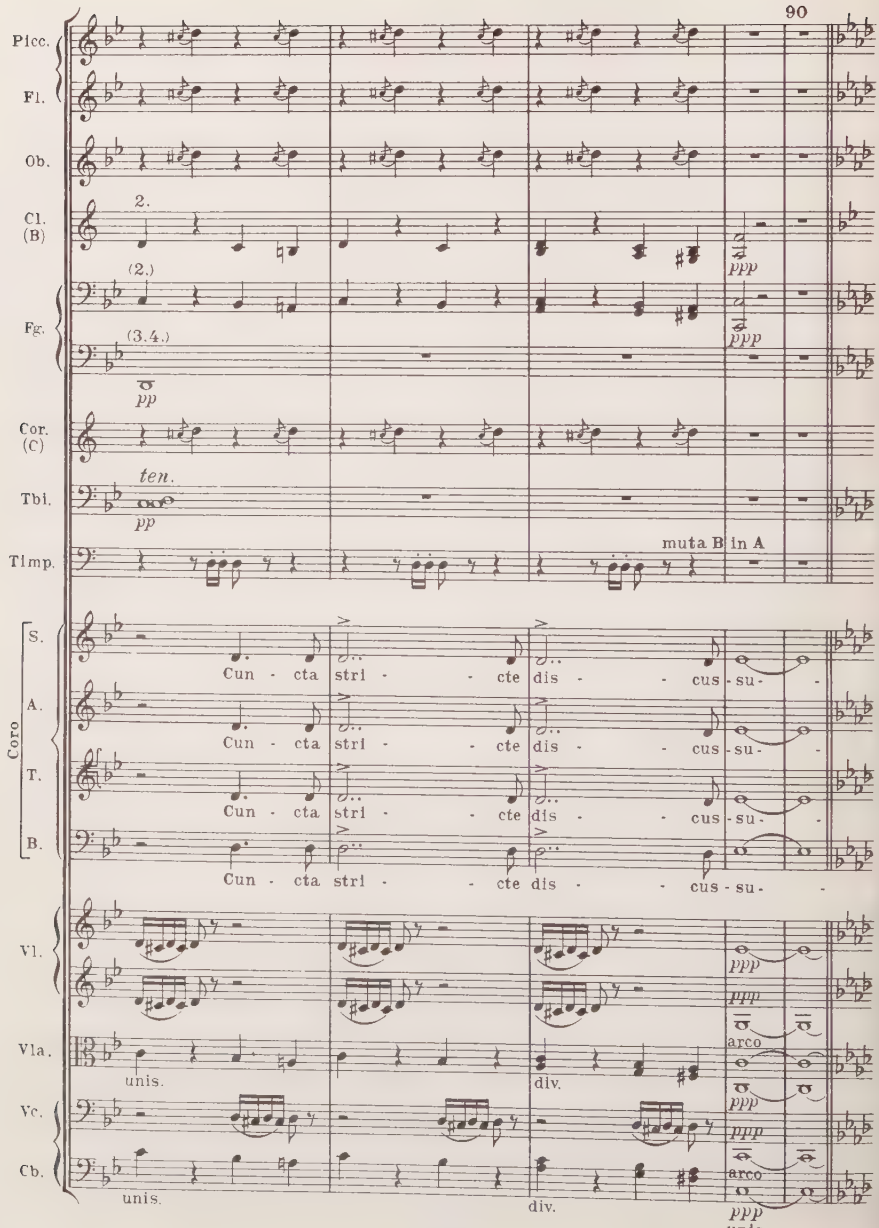

ancora dim.
a 2
60
Fl.
Cl. (B)
ancora più piano
pp
3.4. unis.
Fg.
pp
a 3
Tbi.
pp
Timp.
p
pp
Coro
S.
il - la, di - es i - ræ, di - es il - la,
A.
Te - ste Da - vid cum Si - byl - la
T.
Te - ste Da - vid cum Si - byl - la
B.
Te - ste Da - vid cum Si - byl - la
sempre più piano
ancora dim.
Vl.
Vla.
Vc.
Cb.
p
pp
sempre più piano
ancora dim.

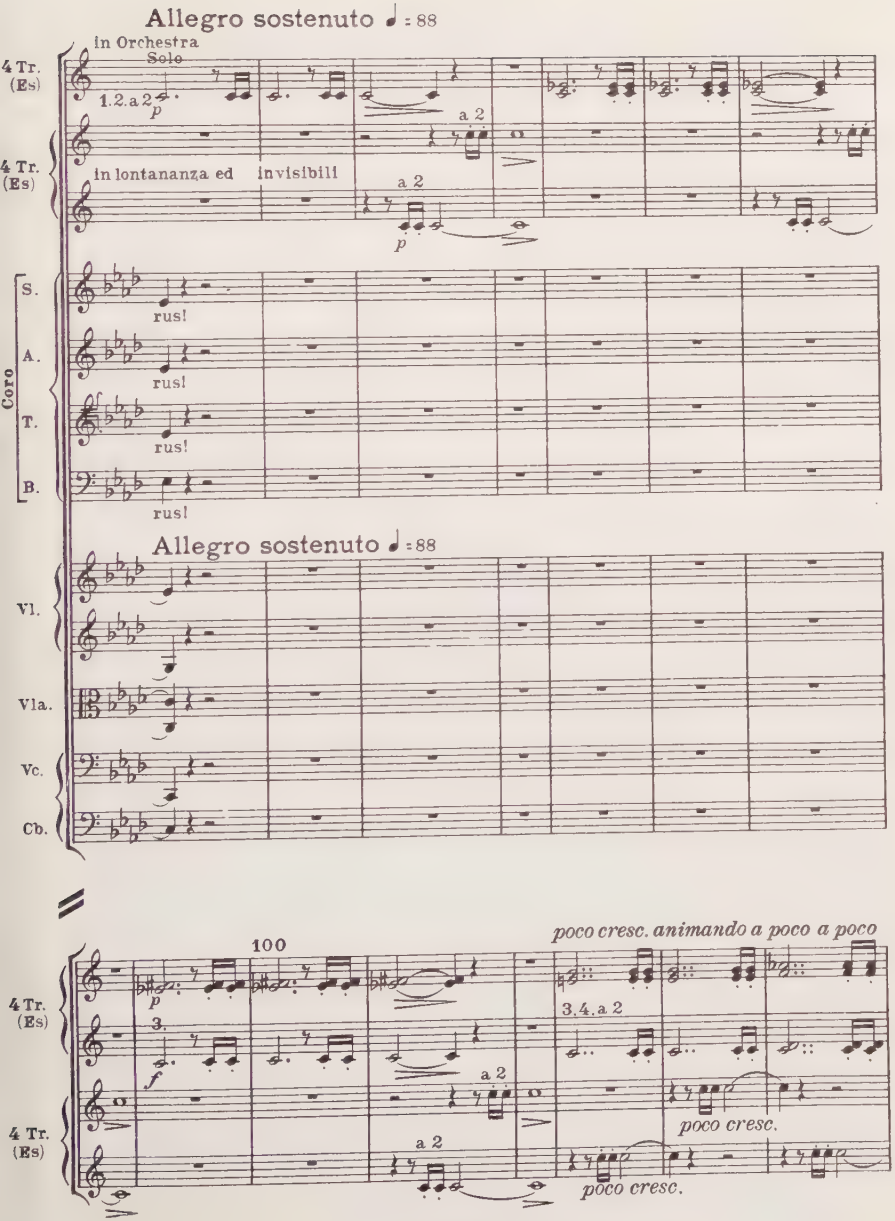

1. legato e pp
Cl. (B)
Fg.
1.Solo
pp legato
Solo
ppp cupo
T.
Di es i - ræ.
Vl.
Vla.
Vc.
Cb.
70
Cl. (B)
Fg.
Soli
pp cupo
Di - es i - ræ.
Coro
S.
A.
Soli
pp cupo
Di - es i - ræ.
Vl.
Vla.
Vc.
Cb.

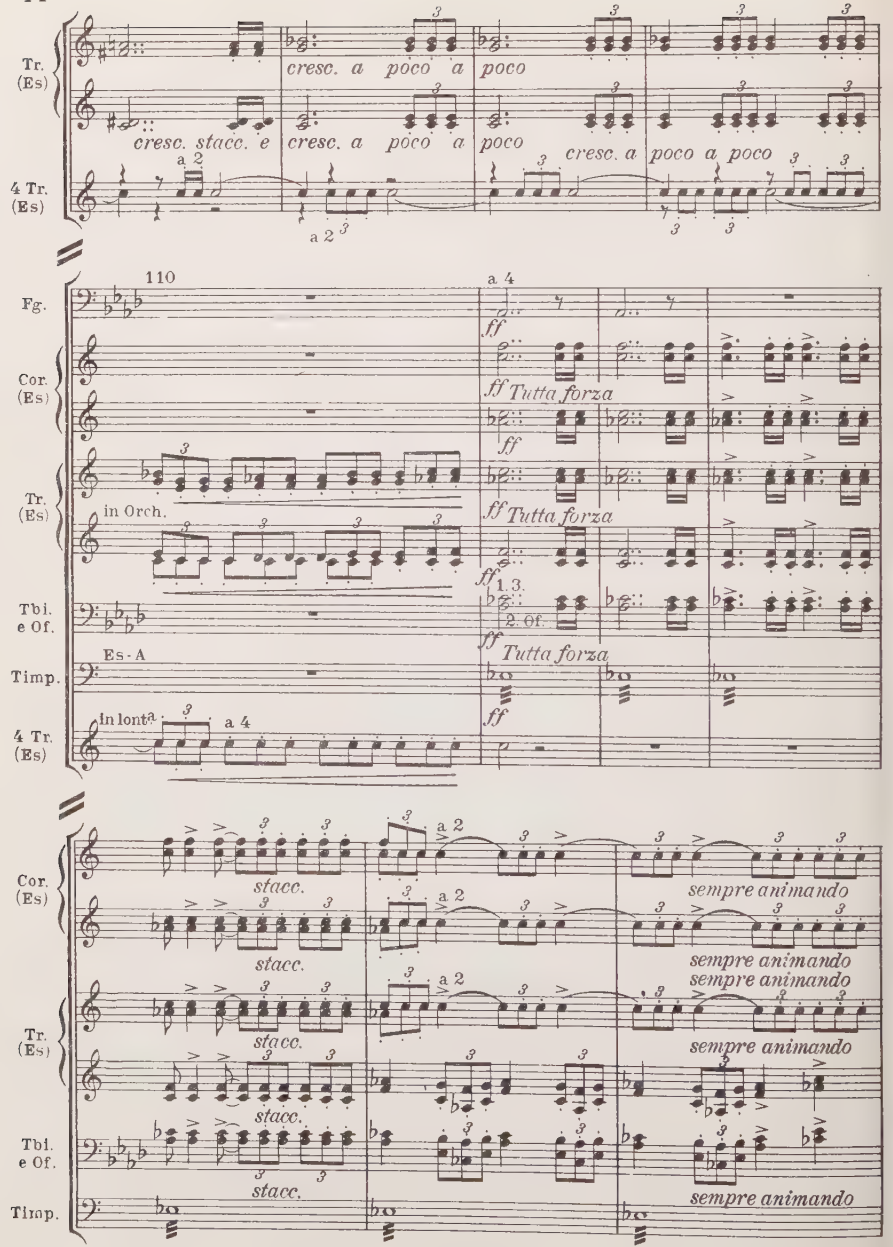

Picc.
pp
Fl.
a 2
pp
Ob.
Solo
pp
Cl. (B)
2.
pp
Fg.
2.
3.4.unis.
pp
Cor. (Es)
1. Solo
pp
Tbl.
ten.
pp
Timp.
B-C-D-Es
pp
Vl.
pp
pp
Vla.
pizz.
pp
div.
Vc.
pizz.
pp
Cb.
pp
div.

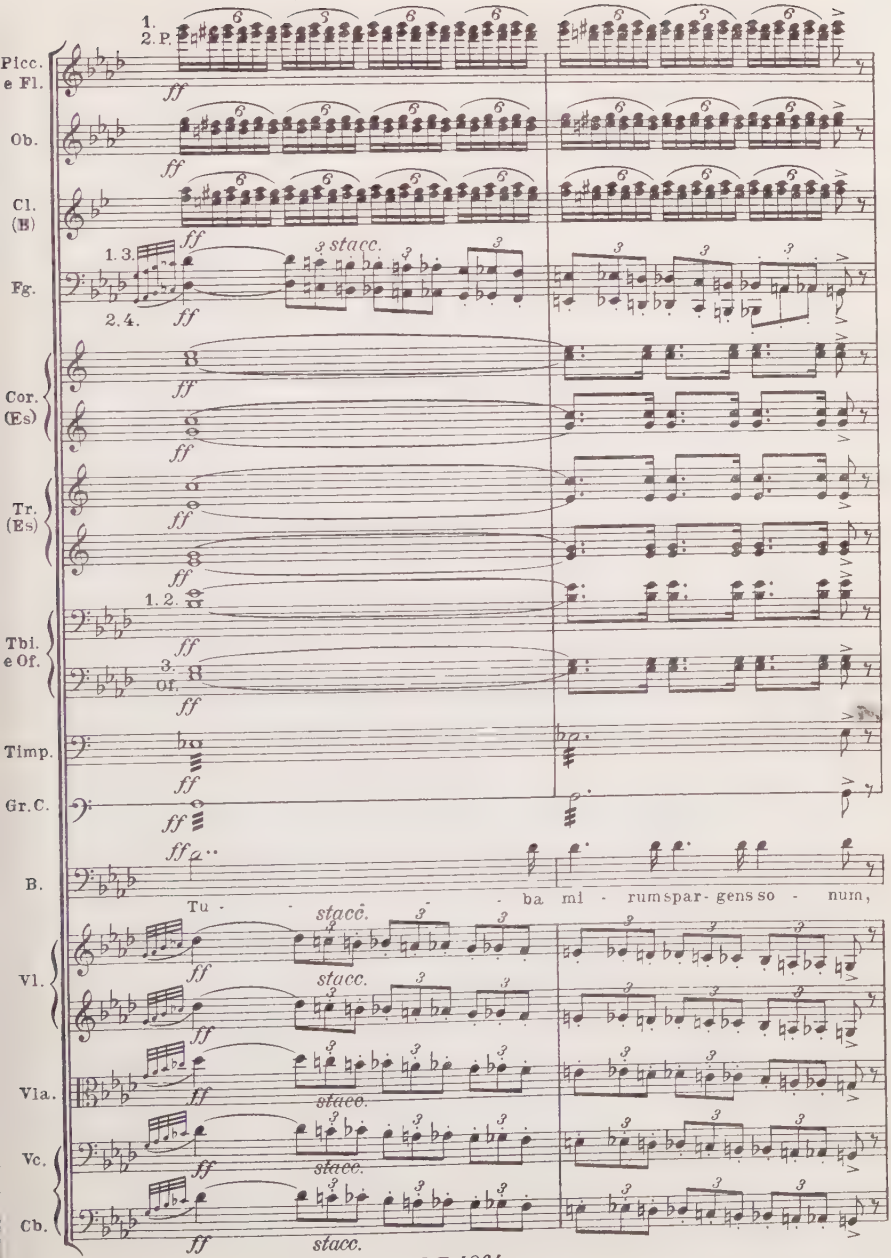

80
Picc.
Fl.
Ob.
Cl. (B)
2.
2.
Fg.
pp
Cor. (Es)
ten.
pp
Tbl.
Timp.
Coro
S.
A.
T.
B.
pp sotto voce
Quan - - tus tre - mor est fu - tu - rus,
Quan - - tus tre - mor est fu - tu - rus,
Quan - - tus tre - mor est fu - tu - rus,
Quan - - tus tre - mor est fu - tu - rus,
Vl.
Vla.
unis.
div.
Vc.
Cb.
unis.
div.

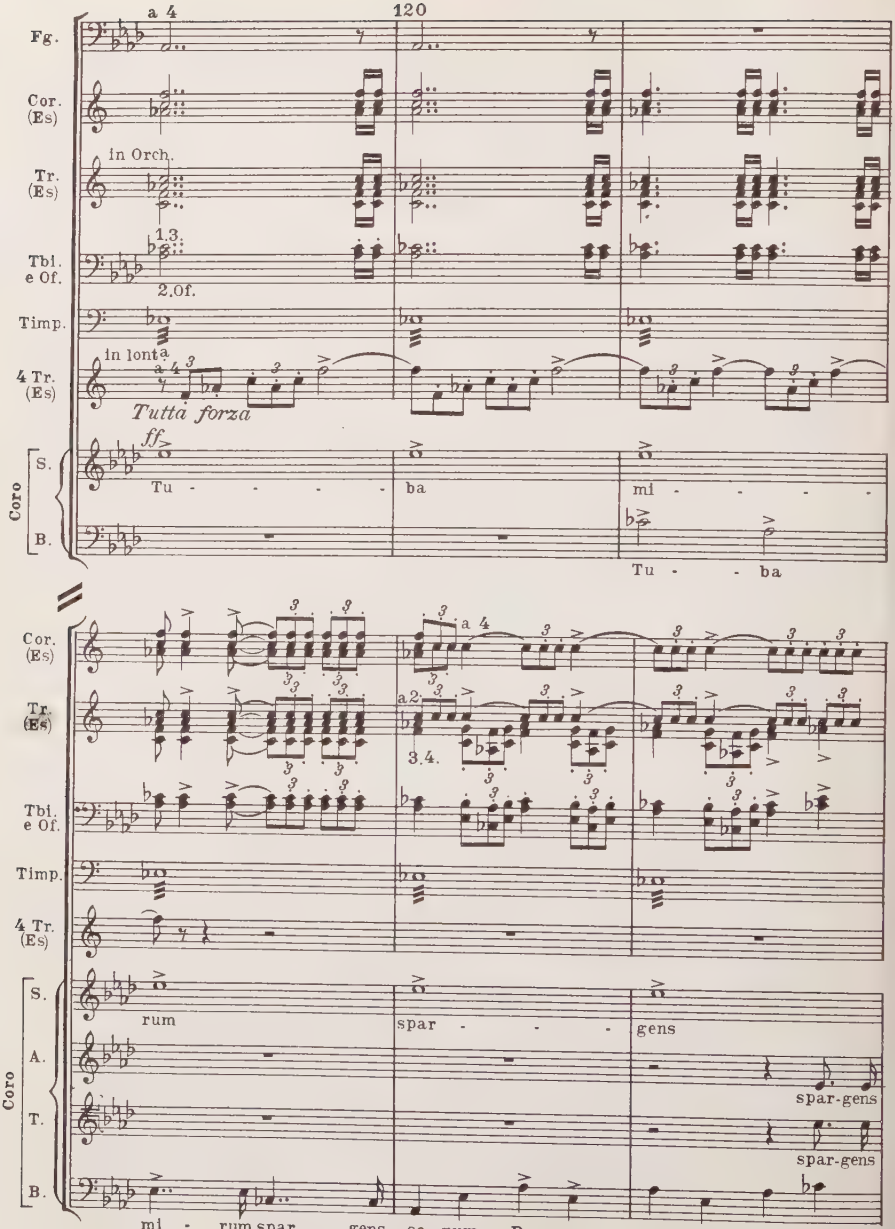

Picc.
Fl.
Ob.
Cl. (B)
2.
2.
Fg.
pp
3. Solo
Cor. (C)
ten.
pp
Tbi.
pp
Timp.
Coro
S.
A.
T.
B.
Quan - do Ju - - dex est ven - tu - rus,
Quan - do Ju - - dex est ven - tu - rus,
Quan - do Ju - - dex est ven - tu rus,
Quan - do Ju - - dex est ven - tu - rus,
Vl.
Vla.
unis.
div.
Vc.
unis.
div.
Cb.


90
Picc.
Fl.
Ob.
Cl. (B)
2.
(2.)
ppp
Fg.
(3.4.)
pp
Cor. (C)
ten.
Tbi.
pp
muta B in A
Timp.
Coro
S.
A.
T.
B.
Cun - cta stri - - cte dis - - cus - su -
Vl.
ppp
Vla.
unis.
arco
div.
Vc.
Cb.
unis.
div.
arco
unis.


Allegro sostenuto ♩ = 88
in Orchestra
Solo
4 Tr. (Es)
1.2.a2
p
a 2
4 Tr. (Es)
in lontananza ed invisibili
a 2
p
Coro
S.
rus!
A.
rus!
T.
rus!
B.
rus!
Allegro sostenuto ♩ = 88
Vl.
Vla.
Vc.
Cb.
100
poco cresc. animando a poco a poco
4 Tr. (Es)
p
3.
f
a 2
3.4.a 2
poco cresc.
4 Tr. (Es)
a 2
poco cresc.

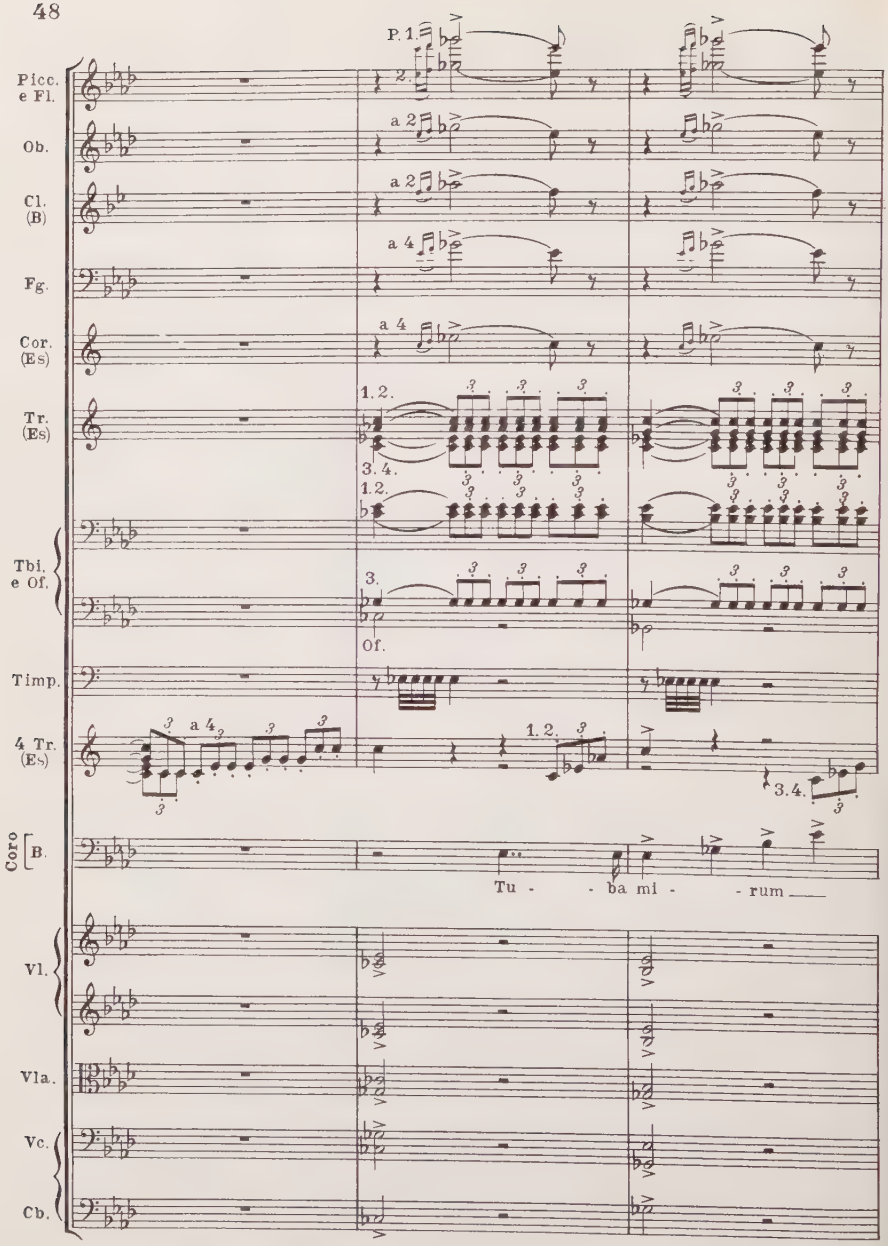

Tr. (Es)
4 Tr. (Es)
cresc. a poco a poco
cresc. stacc. e
cresc. a poco a poco
cresc. a poco a poco
a 2
110
a 4
Fg.
Cor. (Es)
Tr. (Es)
Tbl. e Of.
Timp.
4 Tr. (Es)
in Orch.
Es - A
in lontan.
ff
ff Tutta forza
1. 3.
2. Of.
stacc.
sempre animando

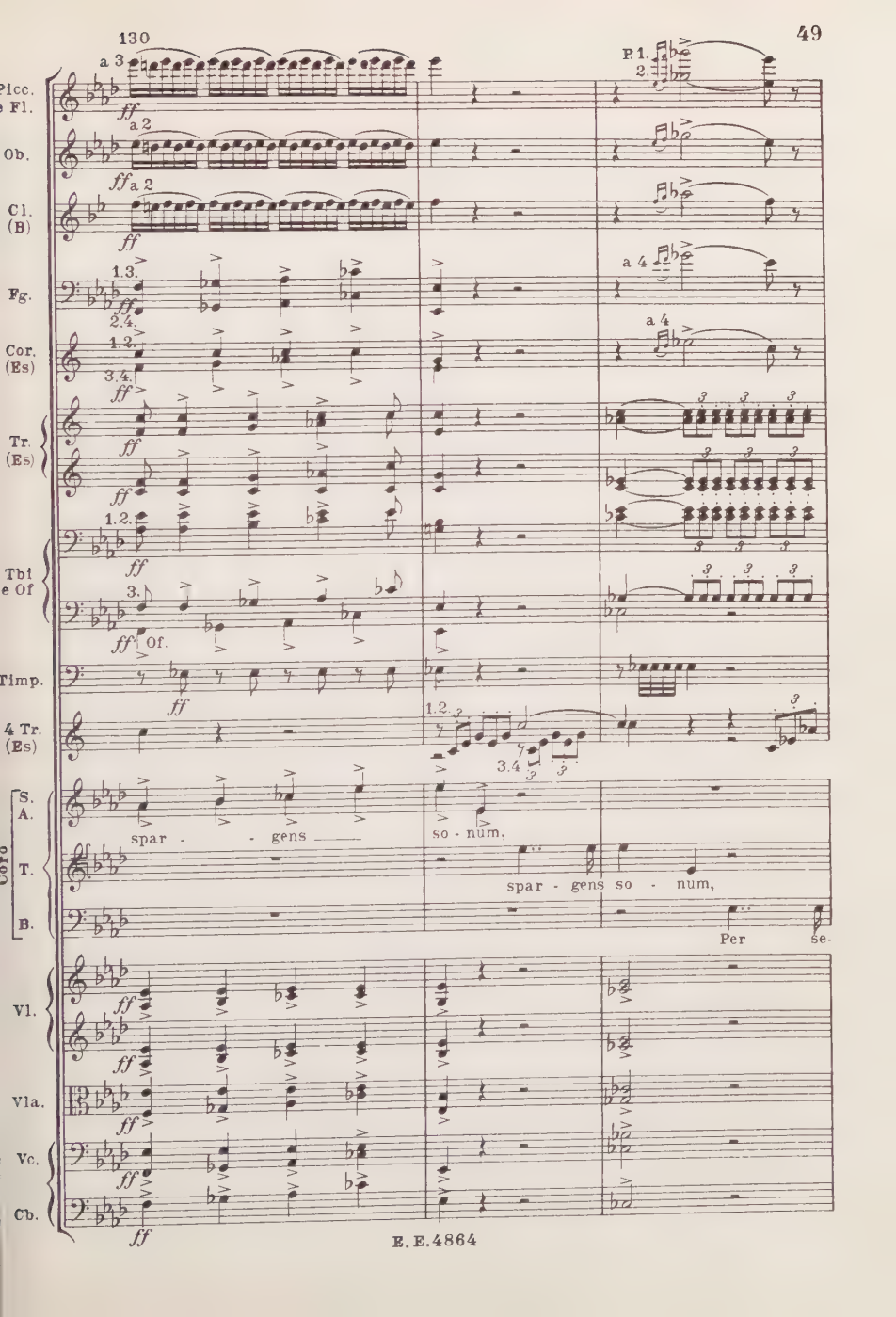

Picc. e Fl.
Ob.
Cl. (B)
Fg.
Cor. (Es)
Tr. (Es)
Tbi. e Of.
Timp.
Gr.C.
B.
Vl.
Vla.
Vc.
Cb.
1. 2. P.
1. 3.
2. 4.
3 Of.
ff
3 stacc.
Tu - ba mi - rum spar - gens so - num,
stacc.

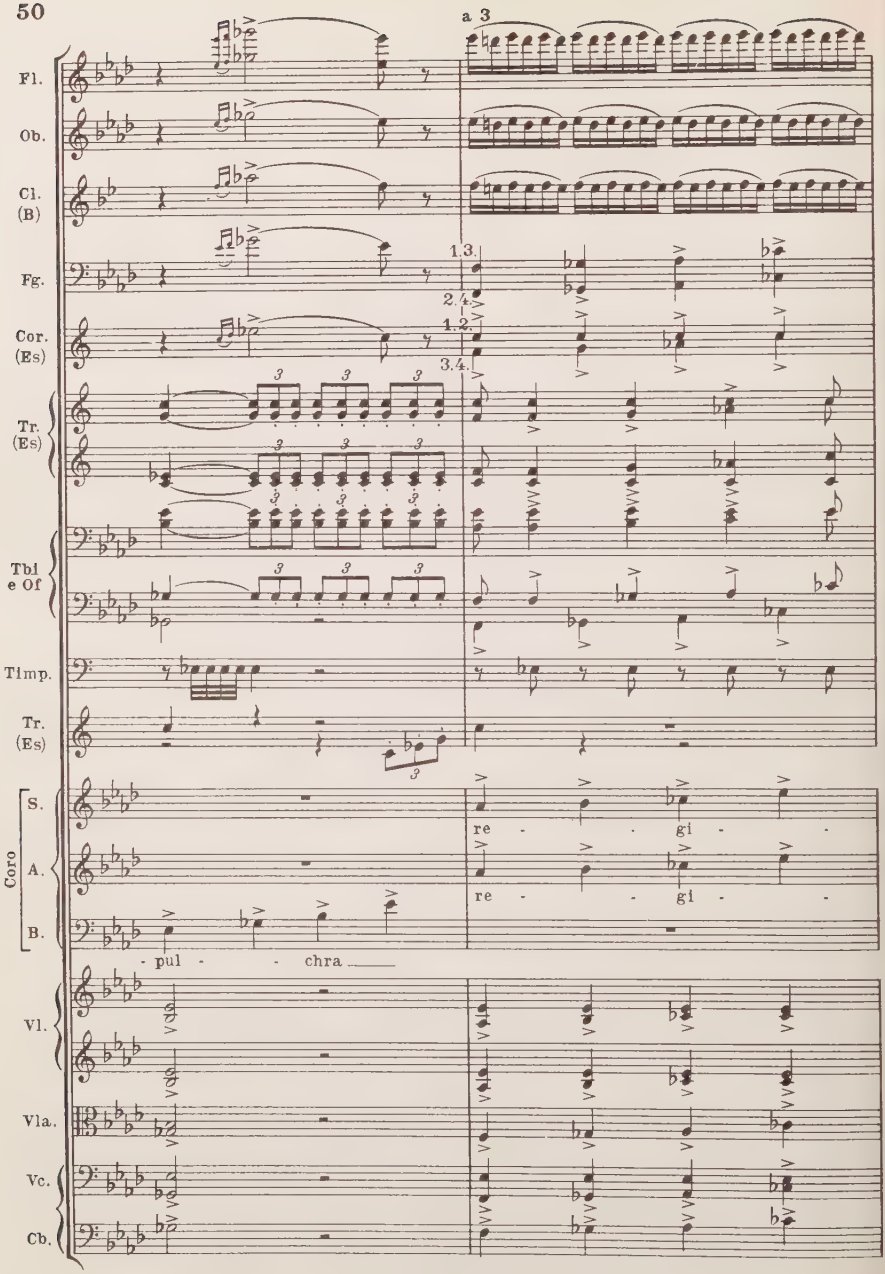

120
a 4
Fg.
Cor. (Es)
in Orch.
Tr. (Es)
1.3.
Tbl. e Of.
2.Of.
Timp.
in lontà
4 Tr. (Es)
Tutta forza
ff
Coro
S.
Tu - - - - - ba
mi - - - - -
B.
Tu - - ba
a 4
a 2.
3.4.
rum
spar - - - - gens
A.
T.
spar-gens
spar-gens
mi - rum spar - gens so - num, Per se - pul - chra re - gi -

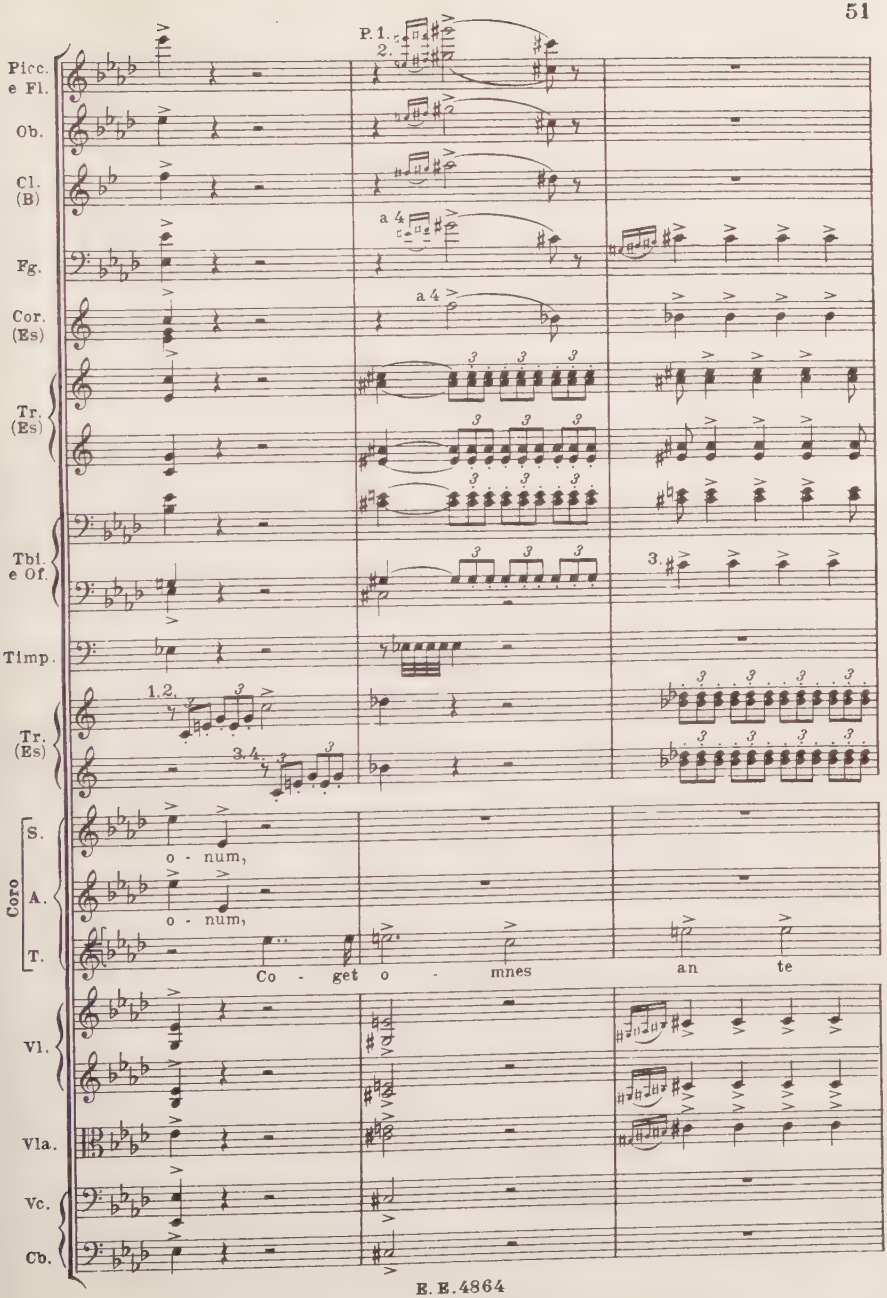
Animando sempre sino alla fine, ma sempre poco a poco

Animando sempre sino alla fine, ma sempre poco a poco

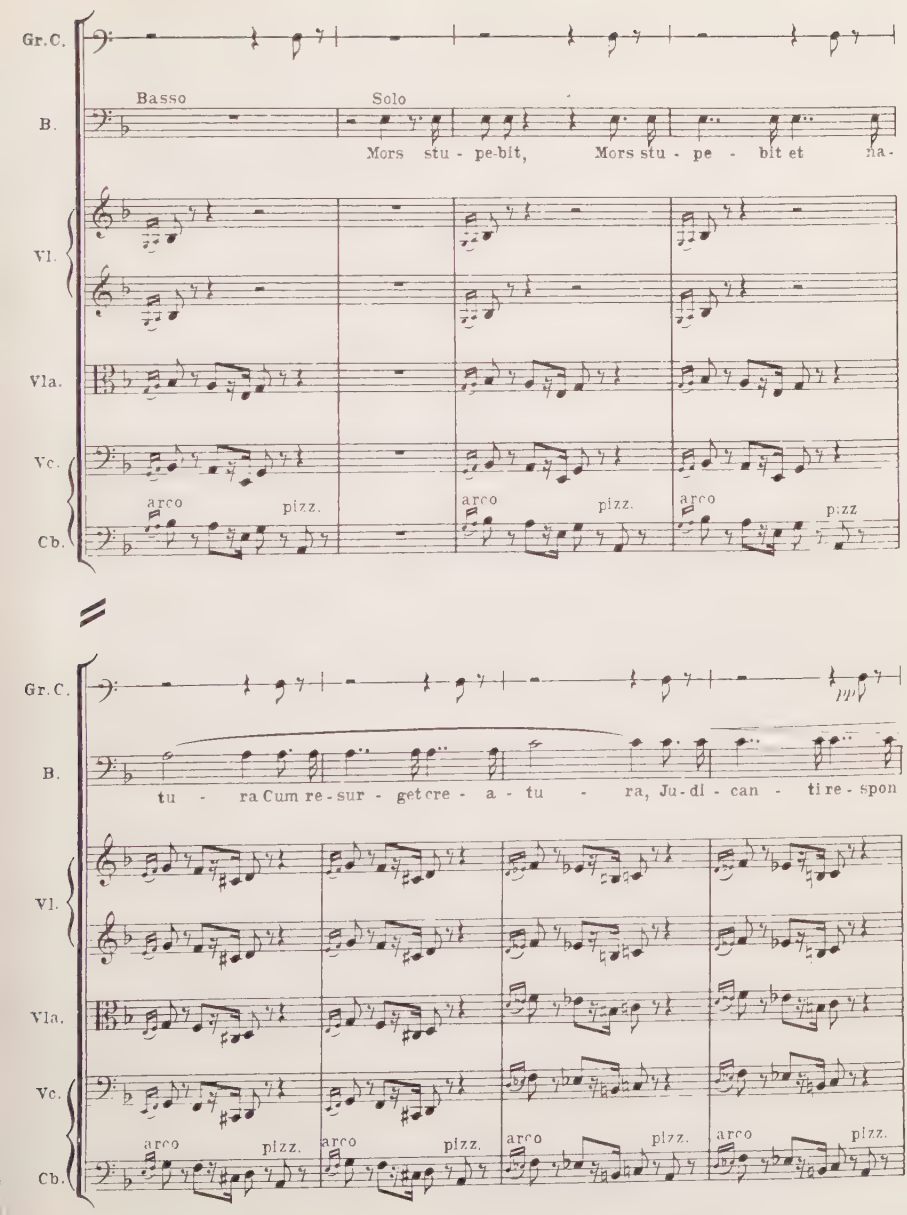

Picc. e Fl.
Ob.
Cl. (B)
Fg.
Cor. (Es)
Tr. (Es)
Tbi. e Of.
Timp.
4 Tr. (Es)
Coro
B.
Vl.
Vla.
Vc.
Cb.
P.
1.
2.
a 2
a 4
1. 2.
3. 4.
3.
Of.
Tu - - ba mi - - rum

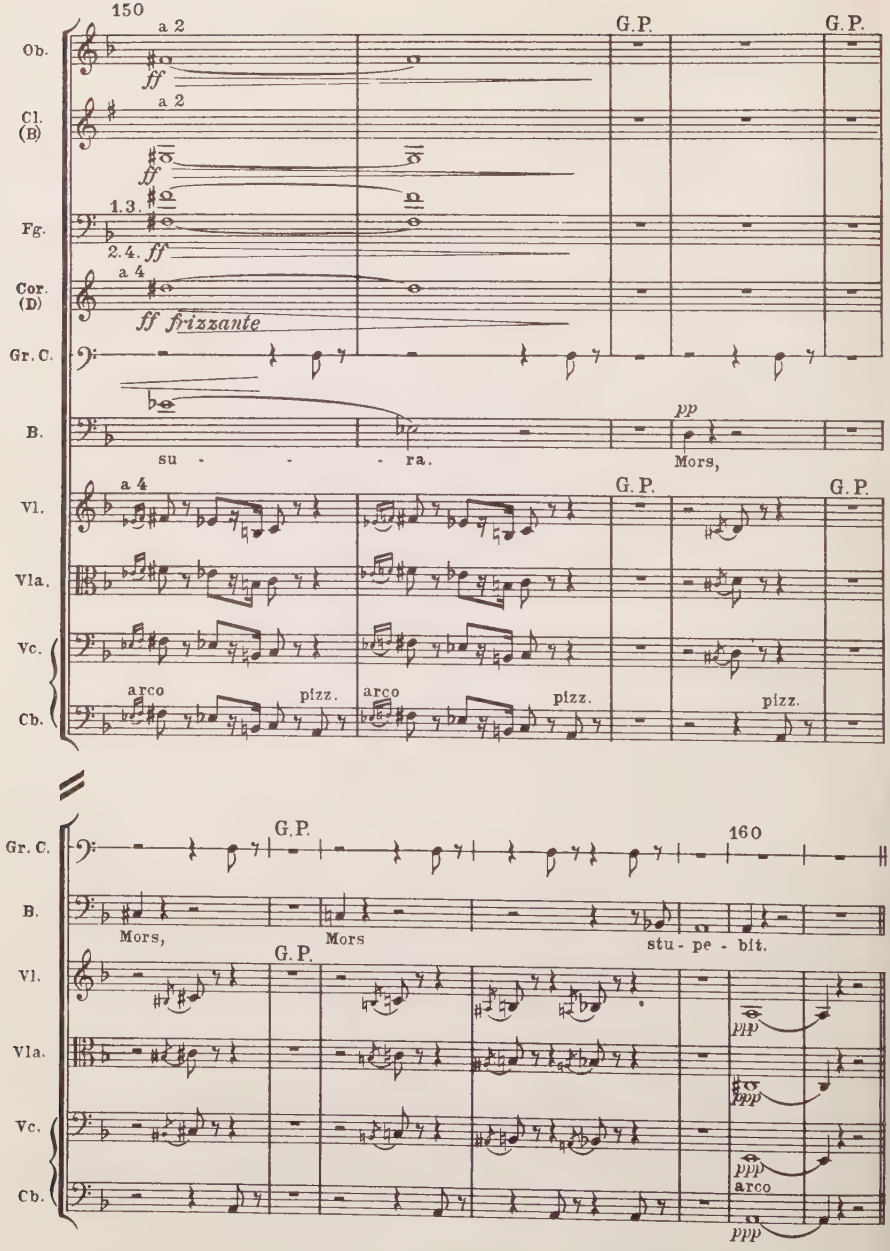

Picc.
e Fl.
Ob.
Cl. (B)
Fg.
Cor. (Es)
Tr. (Es)
Tbl
e Of
Timp.
4 Tr. (Es)
Coro
S. A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 3
a 2
P1.
2.
a 4
1.3.
2.4.
1.2.
3.4.
3.
Of.
spar - gens
so - num,
spar - gens so - num,
Per se-

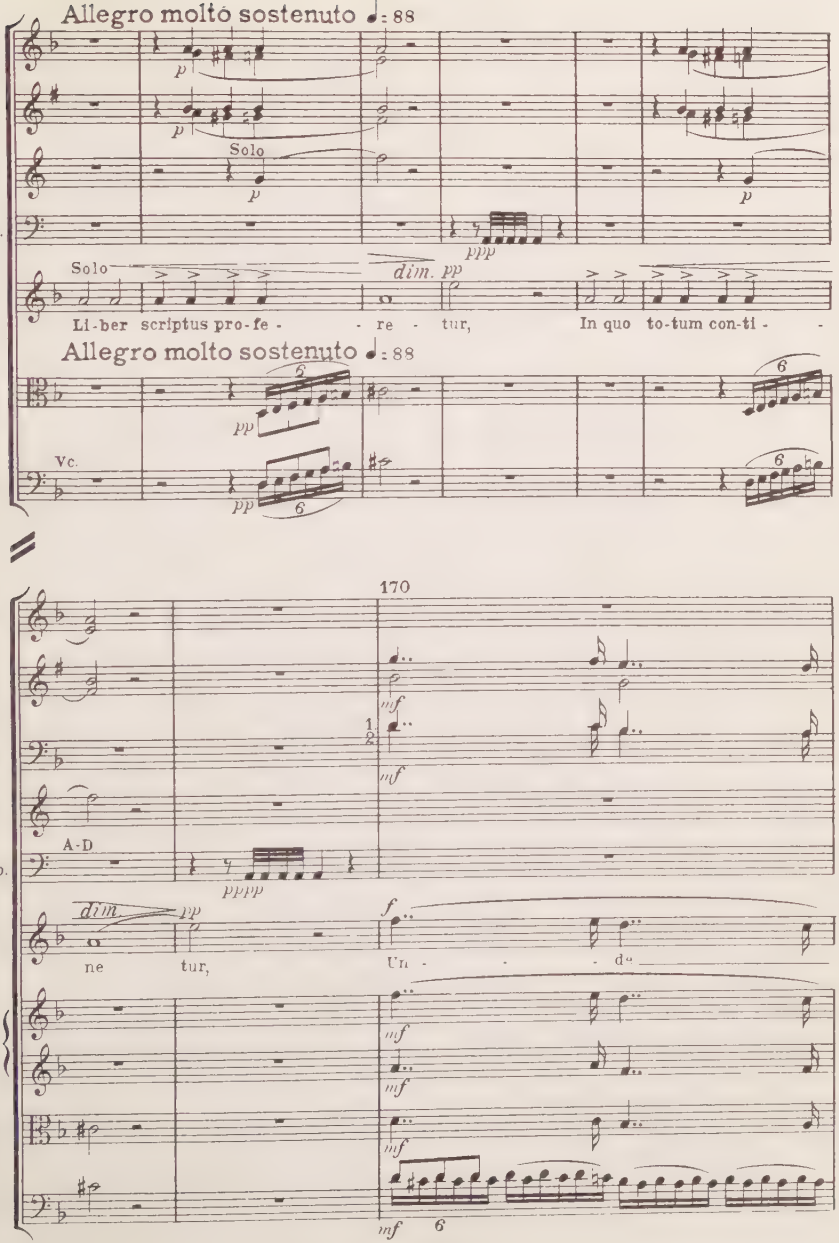

a 3
Fl.
Ob.
Cl. (B)
Fg.
1.3.
2.4.
1.2.
3.4.
Cor. (Es)
Tr. (Es)
Tbl e Of
Timp.
Tr. (Es)
Coro
S.
A.
B.
re - gi -
re - gi -
- pul - chra
Vl.
Vla.
Vc.
Cb.

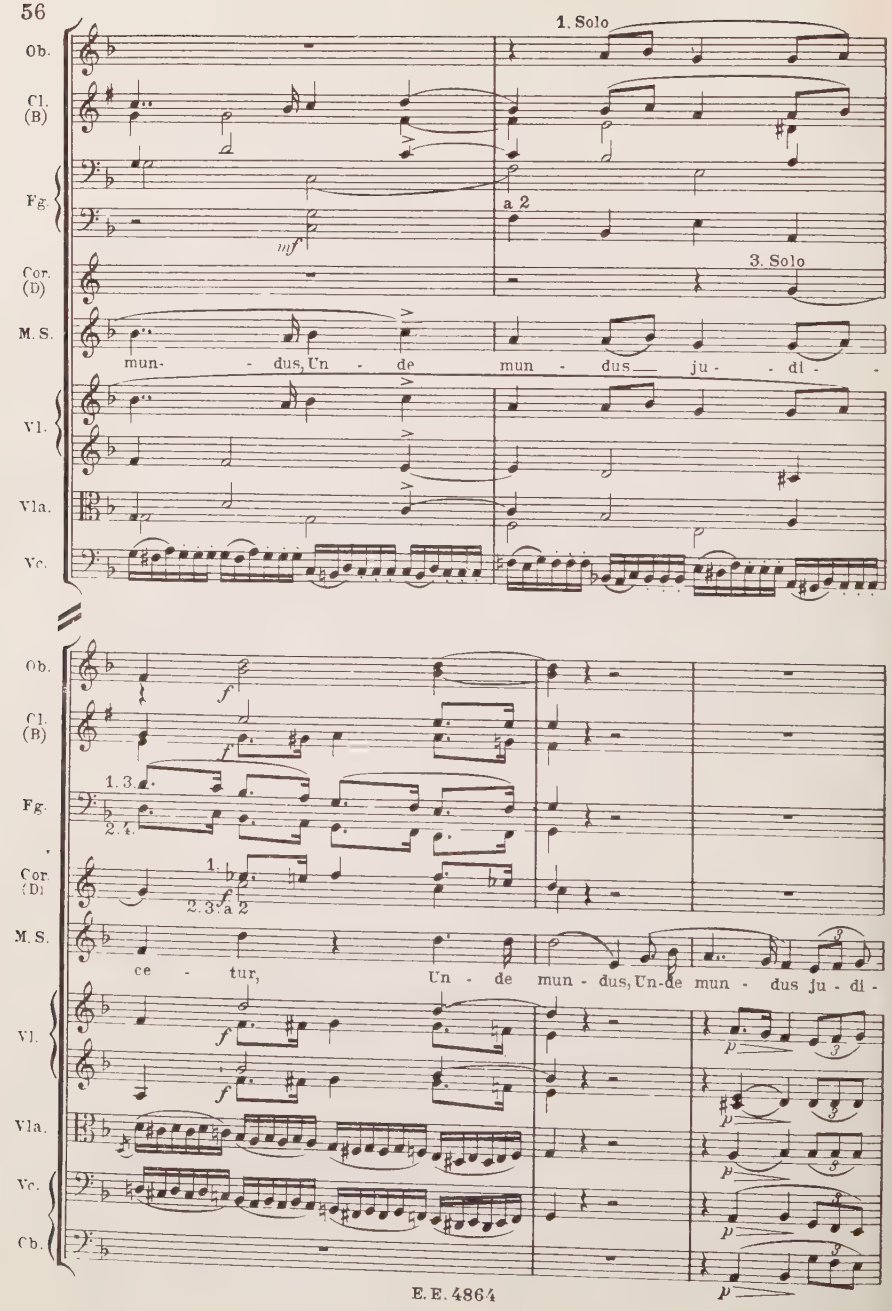

P.
1.
2.
Picc. e Fl.
Ob.
Cl. (B)
Fg.
a 4
Cor. (Es)
Tr. (Es)
Tbl. e Of.
Timp.
1.2.
3.4.
Coro
S.
A.
T.
o - num,
o - num,
Co - get o - mnes an te
Vl.
Vla.
Vc.
Cb.

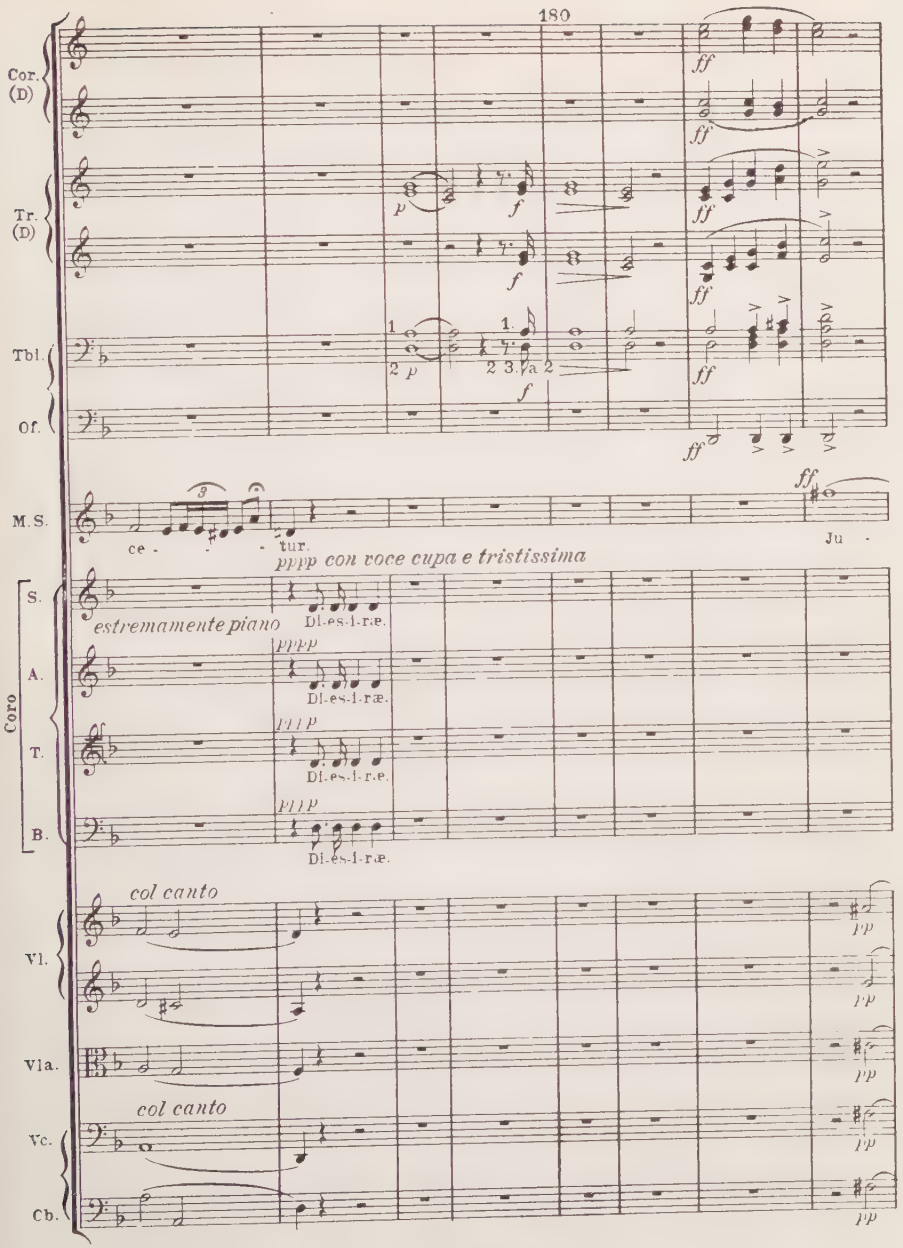
Molto meno mosso ♩=72
G.P.
Picc.
Fl.
Ob.
Cl. (B)
Fg.
Cor. (Es)
Tr. (Es)
Tbl. e Of.
Timp.
Gr. C.
Tr. (Es)
a 2
tronca
(muta in D)
allentate le corde
Solo
ppp
secca
Coro
S.
A.
T.
B.
mnes.
thro - num.
Vl.
Vla.
Vc.
Cb.
pizz.

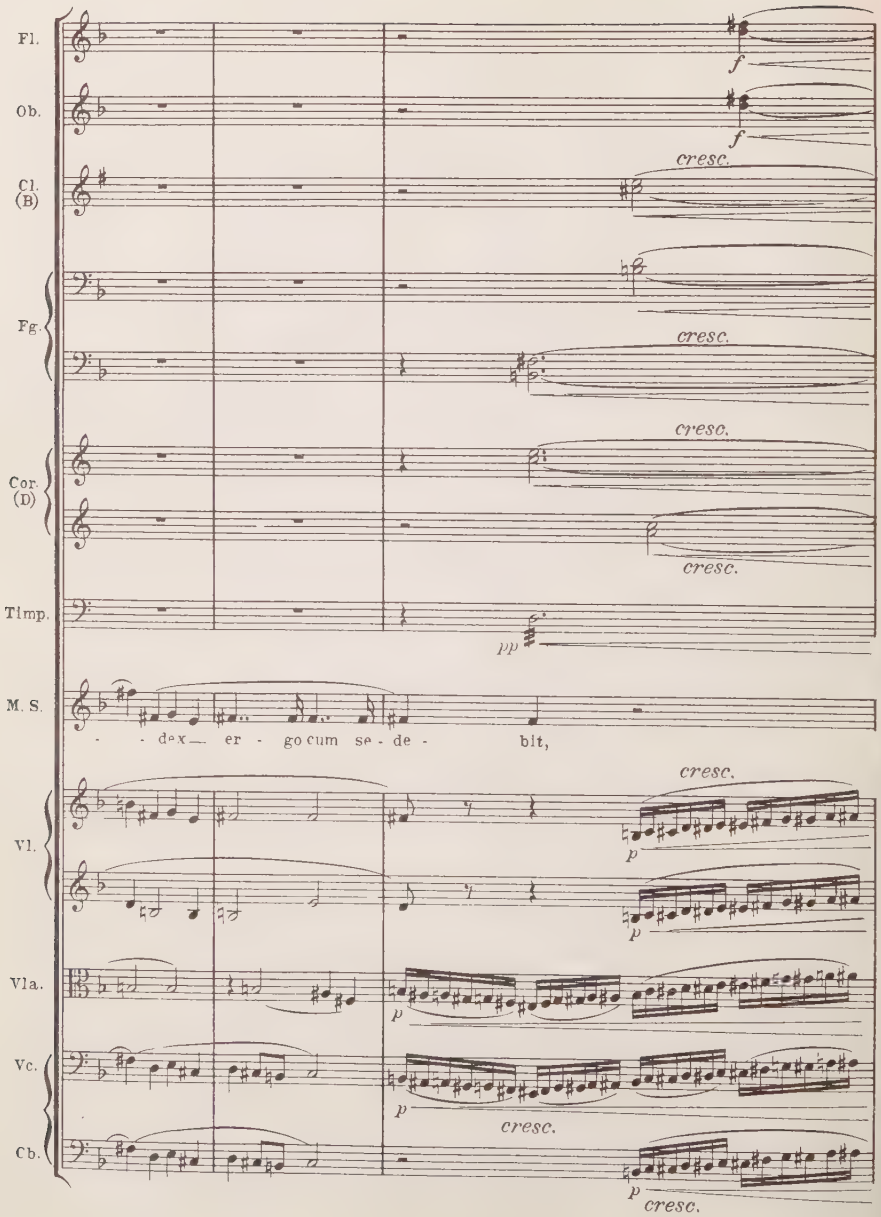

Gr.C.
B.
Basso
Solo
Mors stu - pe-bit, Mors stu - pe - bit et na-
Vl.
Vla.
Vc.
Cb.
arco
pizz.
arco
pizz.
arco
pizz
Gr.C.
B.
tu - ra Cum re-sur - get cre - a - tu - ra, Ju-di-can - ti re-spon
Vl.
Vla.
Vc.
Cb.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.


150
a 2
G.P.
G.P.
Ob.
ff
a 2
Cl. (B)
ff
1.3.
Fg.
2.4. ff
a 4
Cor. (D)
ff frizzante
Gr. C.
B.
pp
su - - - ra.
Mors,
a 4
G.P.
G.P.
Vl.
Vla.
Vc.
Cb.
arco
pizz.
arco
pizz.
pizz.
Gr. C.
G.P.
160
B.
Mors,
Mors
stu - pe - bit.
G.P.
Vl.
pp
Vla.
ppp
Vc.
ppp
arco
Cb.
ppp

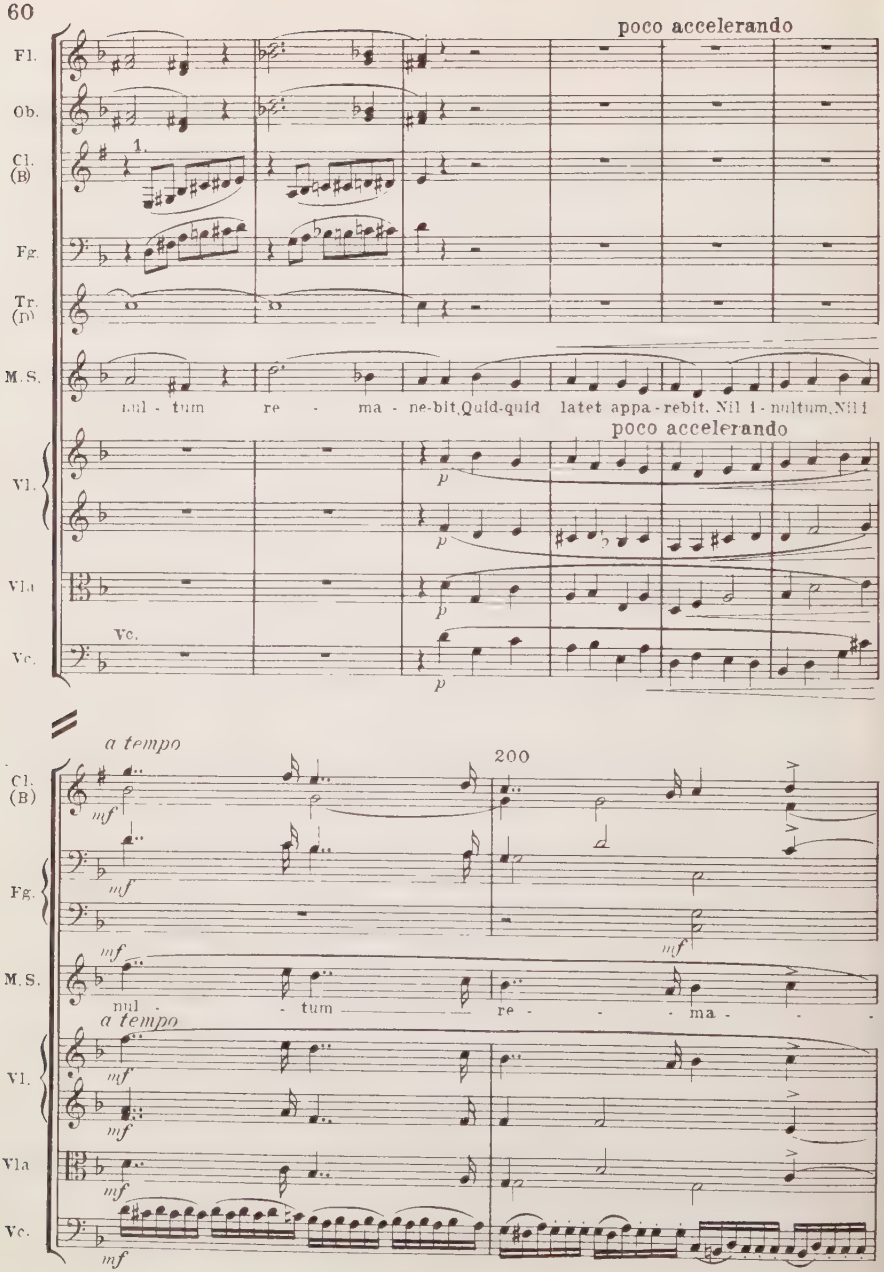

Allegro molto sostenuto ♩: 88
Fl.
Cl. (B)
Cor. (D)
Timp.
M. S.
Solo
Li-ber scriptus pro-fe - re - tur,
In quo to-tum con-ti -
Allegro molto sostenuto ♩: 88
Vla.
Vc.
170
Fg.
A-D
ne tur,
Un - - - da
Vl.


1. Solo
Ob.
Cl. (B)
Fg.
mf
a 2
Cor. (D)
3. Solo
M. S.
mun- - dus, Un - de mun - dus ju - di -
Vl.
Vla.
Vc.
Ob.
f
Cl. (B)
f
Fg.
1. 3.
2. 4.
Cor. (D)
1.
f
2. 3. a 2
M. S.
ce - tur, Un - de mun - dus, Un-de mun - dus ju - di -
Vl.
f
f
p
Vla.
p
Vc.
p
Cb.
p

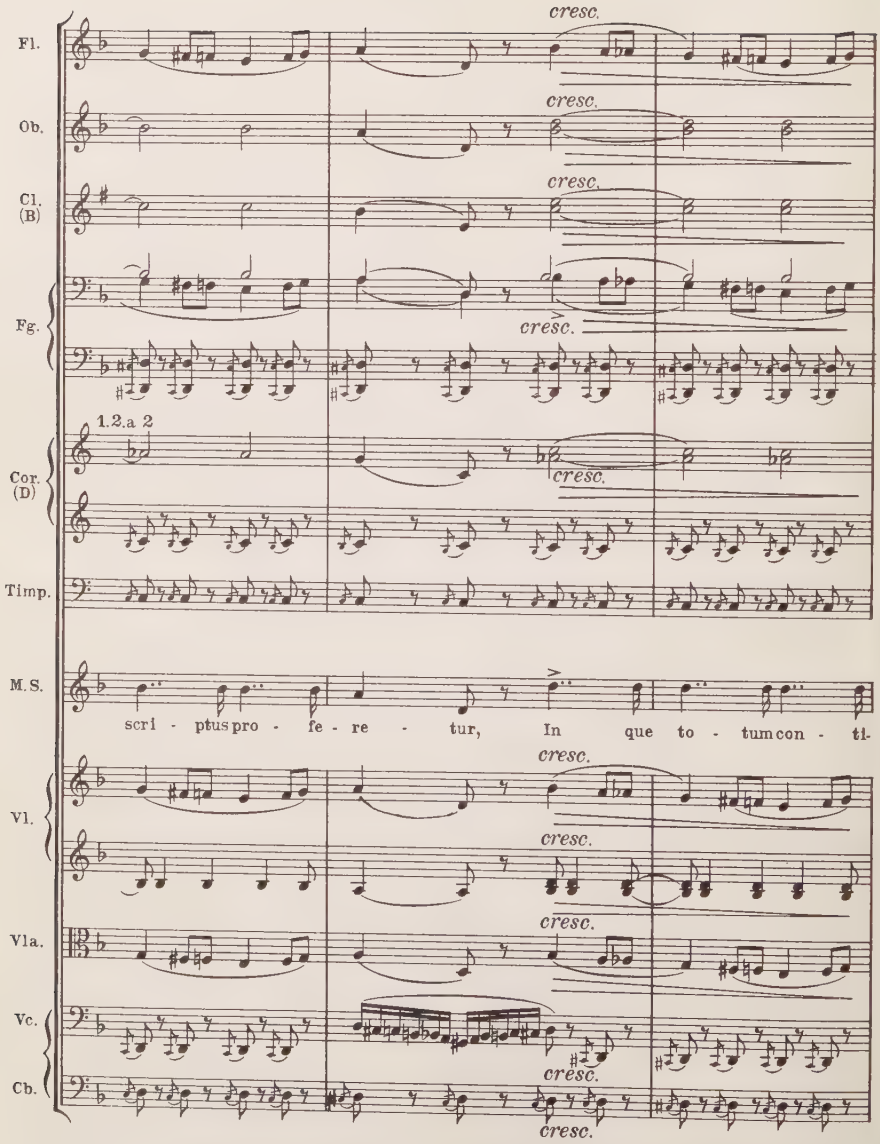

180
Cor. (D)
Tr. (D)
Tbl.
Of.
M.S.
ce - - - tur.
Ju -
ppp con voce cupa e tristissima
Coro
S.
A.
T.
B.
estremamente piano
Di-es-i-ræ.
col canto
Vl.
Vla.
Vc.
Cb.

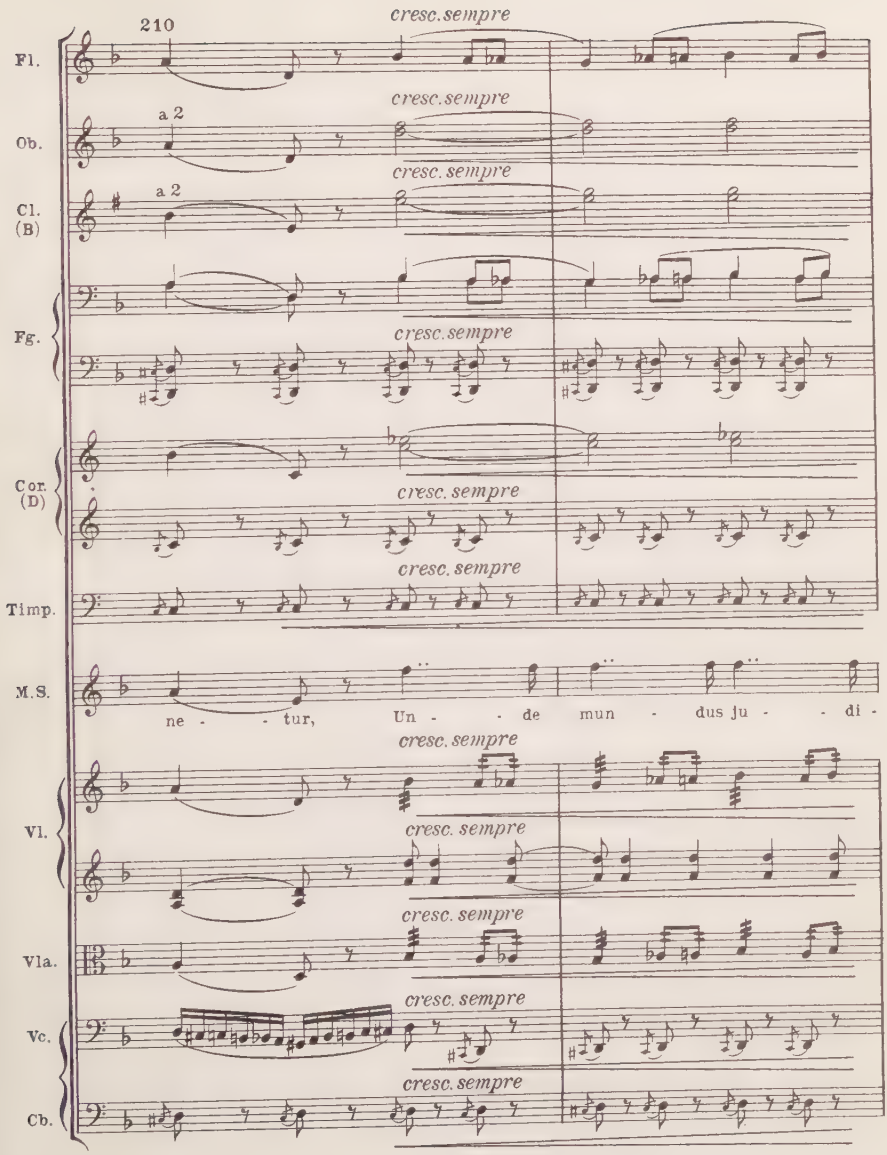

Fl.
Ob.
Cl. (B)
Fg.
Cor. (D)
Timp.
M. S.
Vl.
Vla.
Vc.
Cb.
f
f
cresc.
cresc.
cresc.
cresc.
pp
- - dex— er - go cum se - de - bit,
cresc.
p
p
p
p
cresc.
p
cresc.

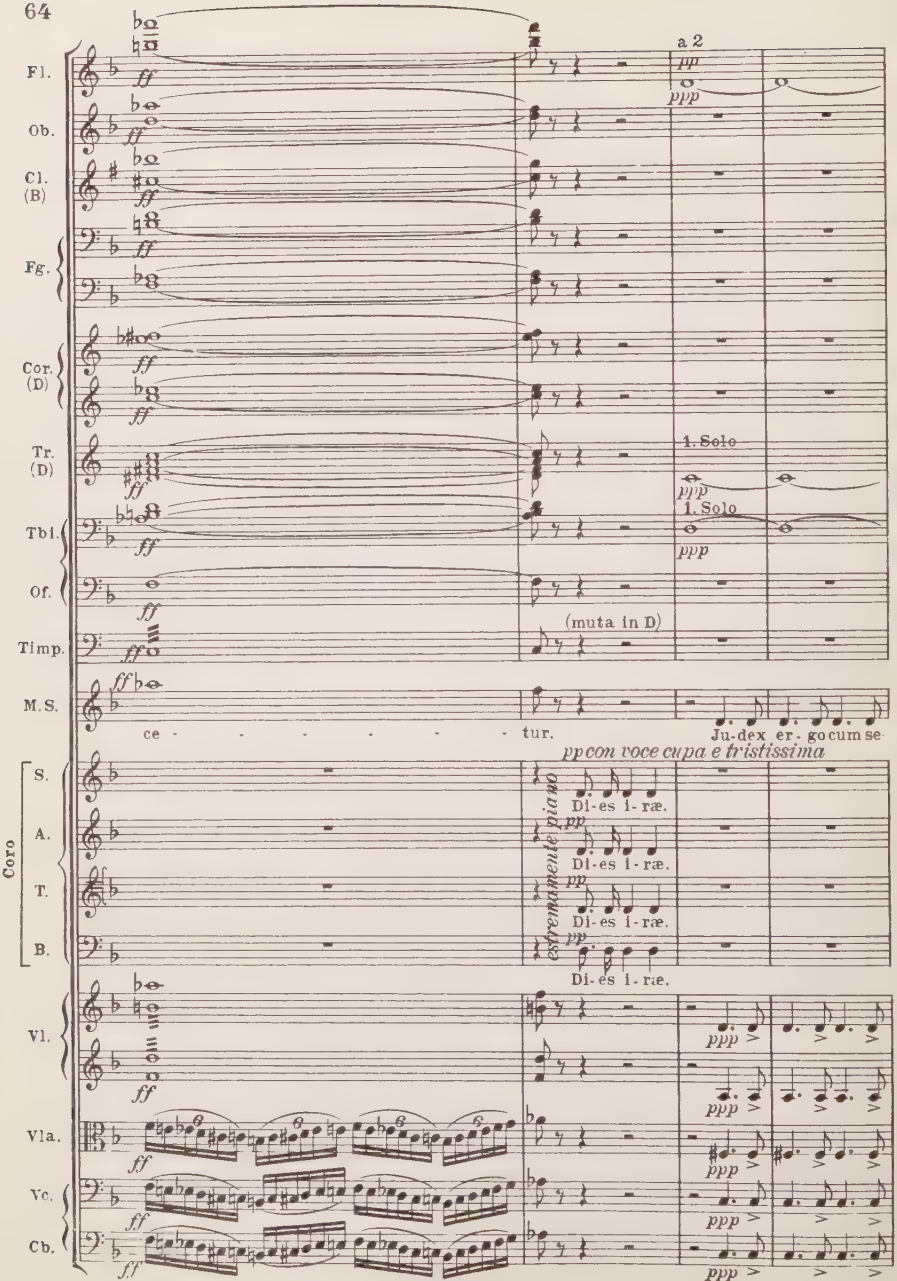
190
Fl.
Ob.
Cl. (B)
Fg.
Cor. (D)
Tr. (D)
Tbl. e Of.
Timp.
M. S.
Quid - - - quid la-tet ap-pa - re - - bit, Nil i -
sempre ppp e sotto voce
Coro
S. A.
T.
B.
Di-es i-ræ.
Vl.
Vla.
Vc.
Cb.
Solo
1. Solo
(C - G)

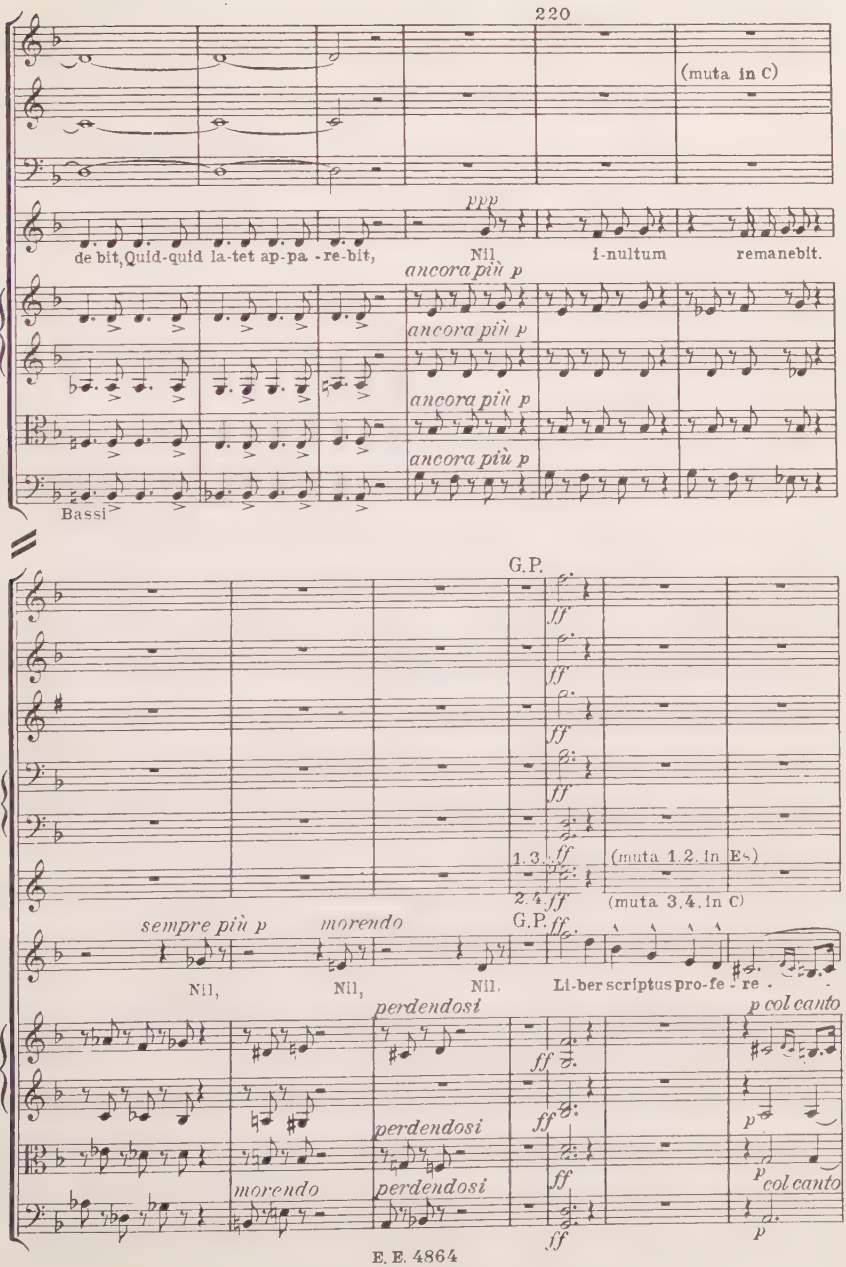

poco accelerando
Fl.
Ob.
Cl. (B)
1.
Fg.
Tr. (D)
M.S.
nul - tum re - ma - ne-bit,Quid-quid latet appa - rebit, Nil i - nultum,Nil i
poco accelerando
Vl.
Vla
Vc.
Vc.
p
a tempo
200
Cl. (B)
Fg.
M.S.
nul - tum re - - - ma - -
a tempo
Vl.
Vla
Vc.
mf

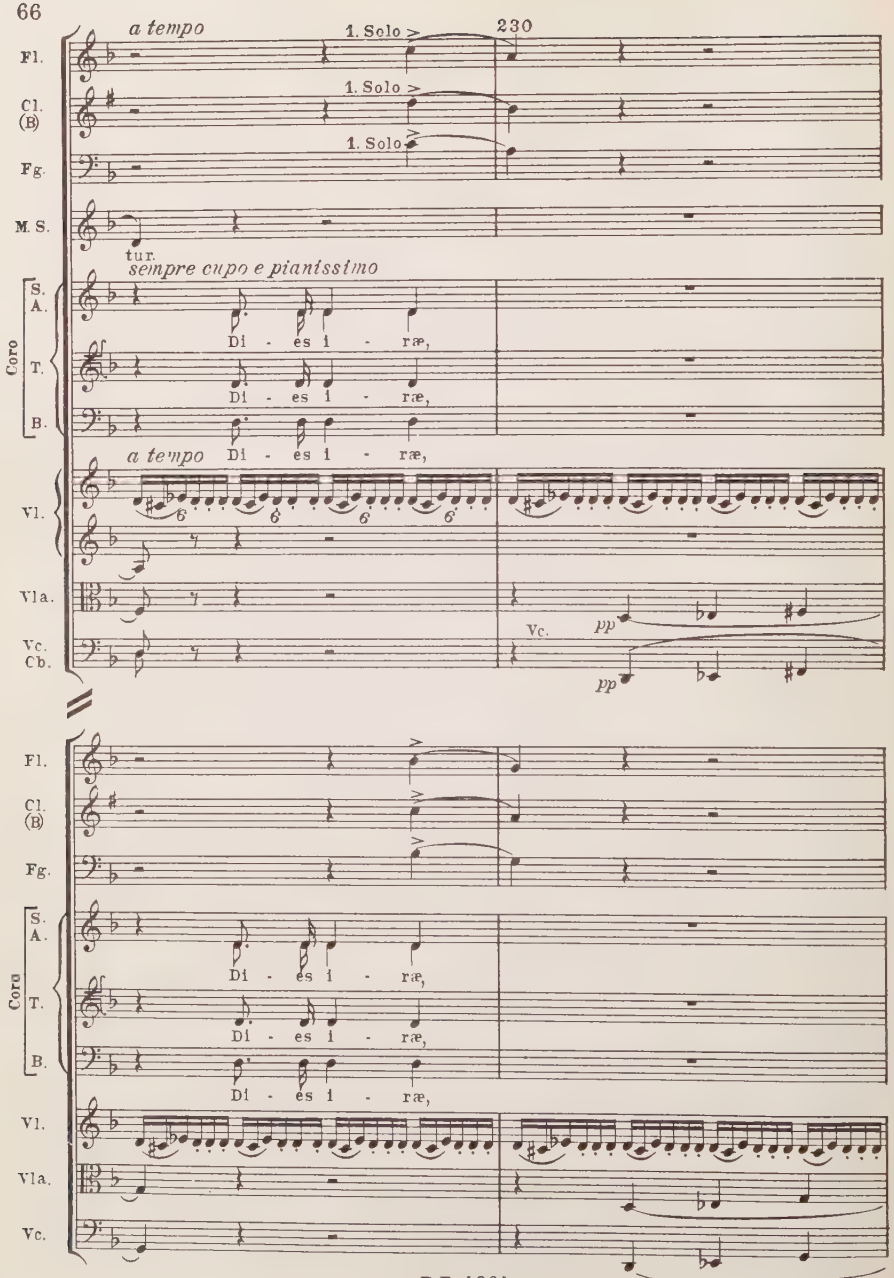
Solo
Ob.
Cl. (B♭)
Fg.
Cor. (D)
Solo
M.S.
ne - bit, re - ma - ne - bit, Nil i -
Vl.
Vla.
Vc.
Fl.
Ob.
Cl. (B♭)
Fg.
Cor. (D)
1.
2.3.
3.4. a 2
Timp.
M.S.
nul-tum, Nil i-nul-tum re-ma-ne - - - bit.
Li - - ber
Vl.
Vla.
Vc.
Cb.

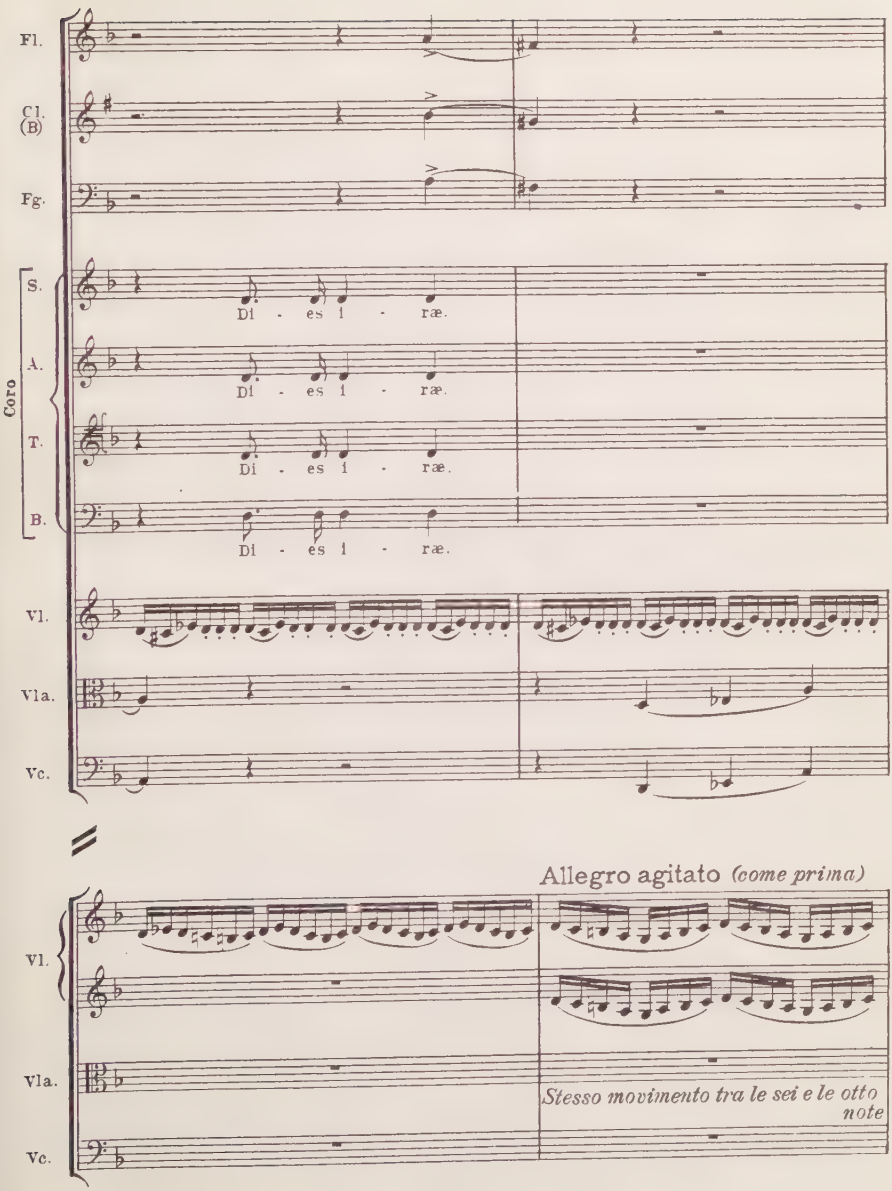

Fl.
Ob.
Cl. (B)
Fg.
Cor. (D)
Timp.
M.S.
Vl.
Vla.
Vc.
Cb.
cresc.
1.2.a 2
scri - ptus pro - fe - re - tur, In que to - tum con - ti-

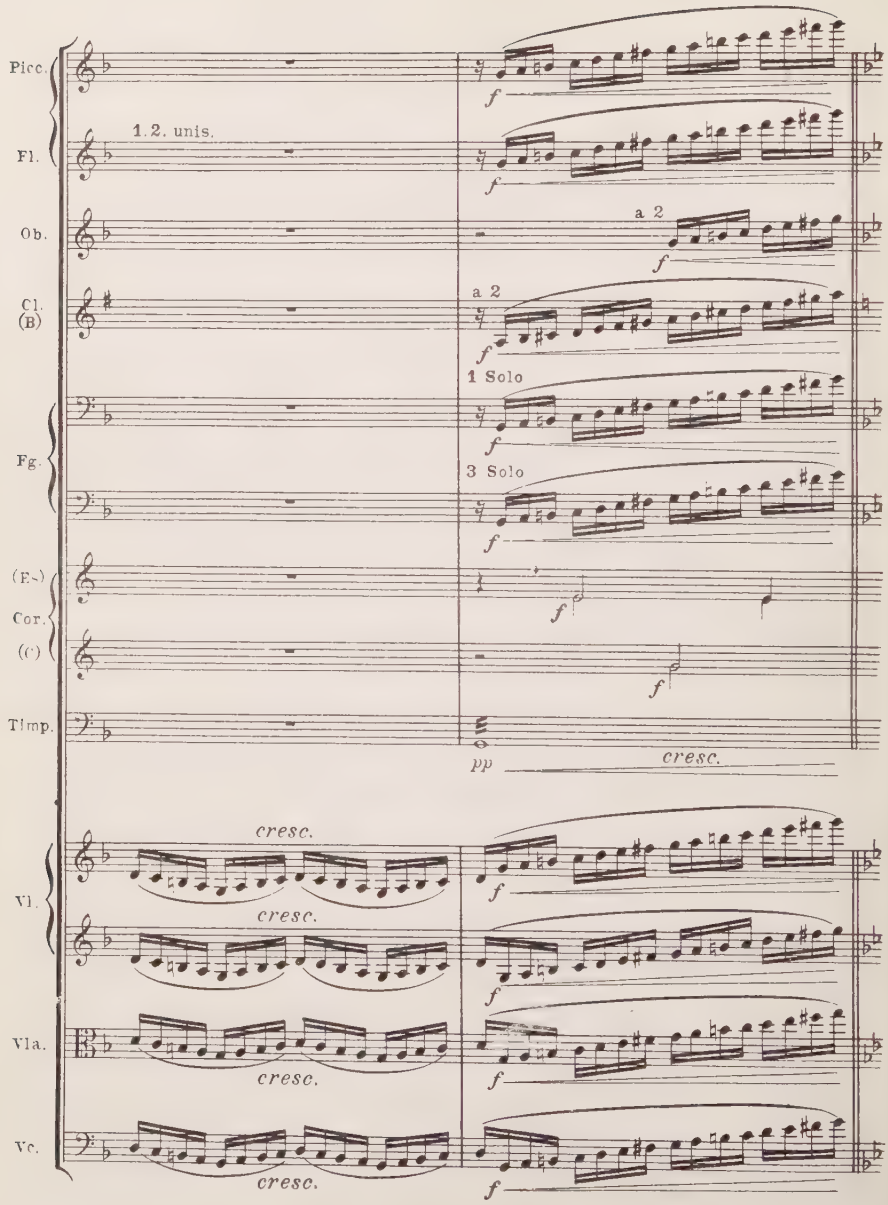

210
Fl.
Ob.
Cl. (B)
Fg.
Cor. (D)
Timp.
M.S.
Vl.
Vla.
Vc.
Cb.
a 2
a 2
cresc. sempre
ne - - tur, Un - - de mun - dus ju - - di -

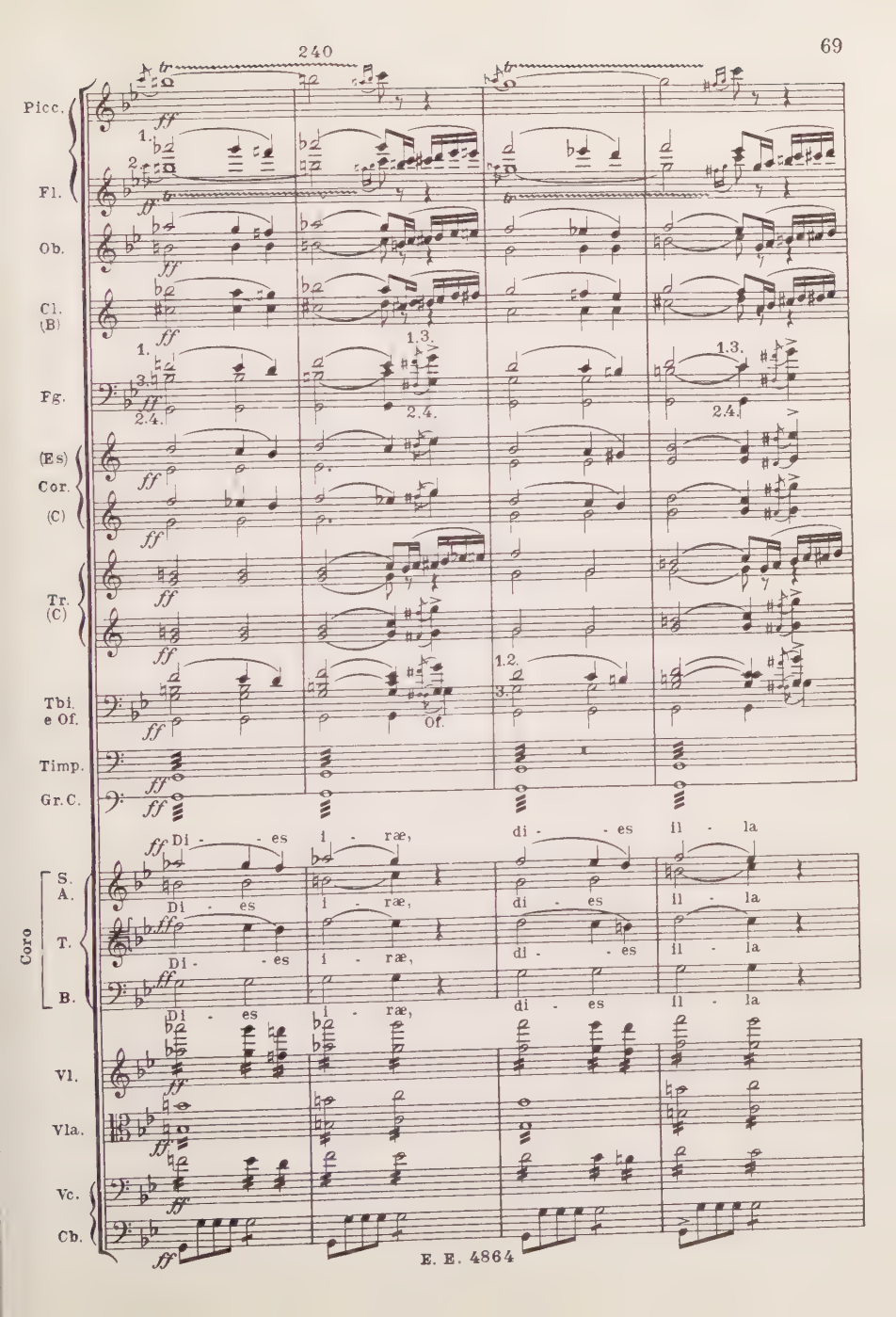

Fl.
Ob.
Cl. (B)
Fg.
Cor. (D)
Tr. (D)
Tbi.
Of.
Timp.
M.S.
S.
A.
T.
B.
Coro
Vl.
Vla.
Vc.
Cb.
a 2
1. Solo
1. Solo
(muta in D)
ce - - - - - - - - tur.
Ju-dex er- go cum se-
pp con voce cupa e tristissima
estremamente piano
Di-es i-ræ.
Di-es i-ræ.
Di-es i-ræ.
Di-es i-ræ.

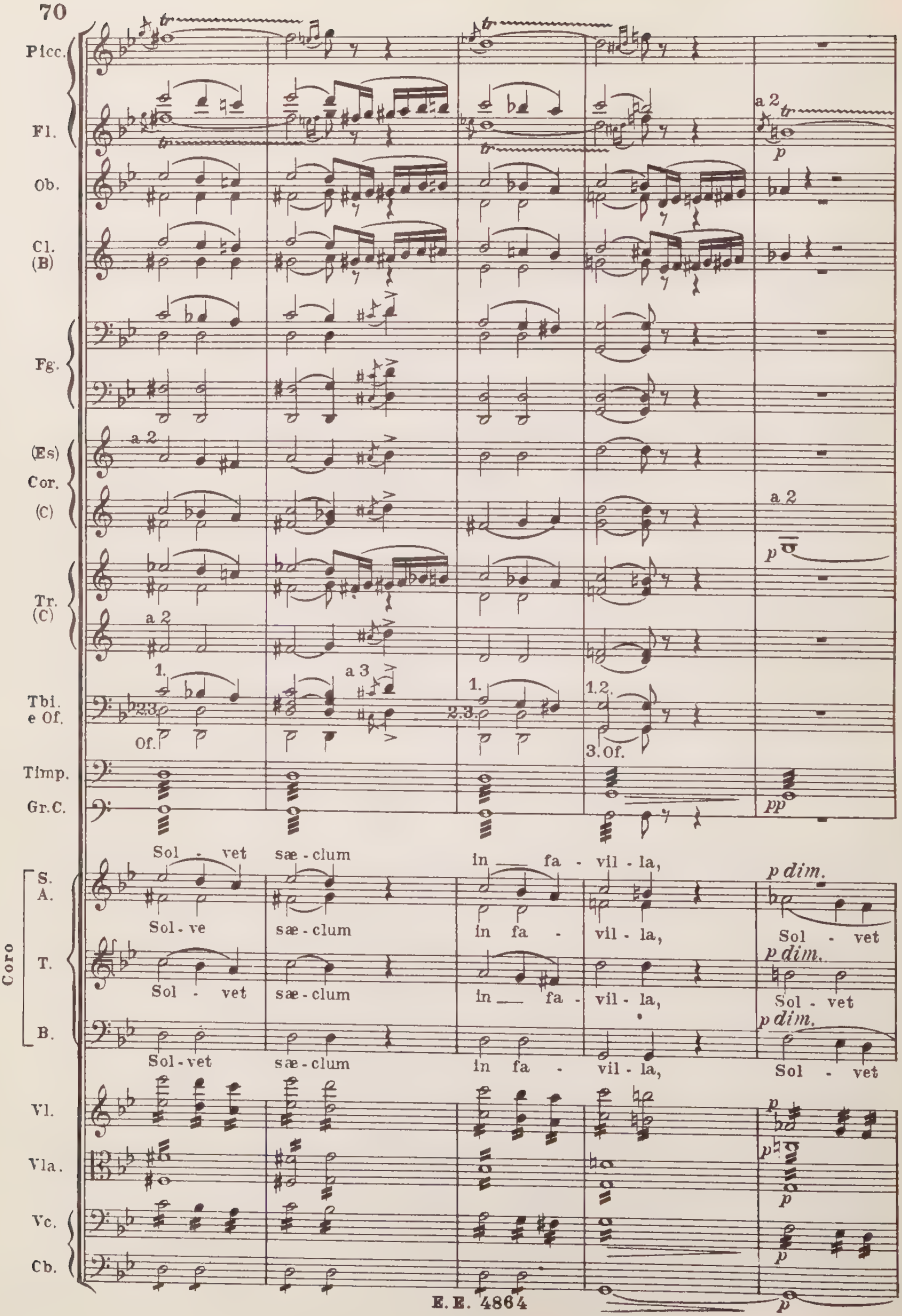

220
Fl.
Tr. (D)
Tbl.
M.S.
(muta in C)
ppp
de bit, Quid-quid la-tet ap-pa - re-bit,
Nil
i-nultum
remanebit.
ancora più p
Vl.
Vla.
Vc. Cb.
Bassi
G.P.
Fl.
Ob.
Cl. (B)
Fg.
Cor. (D)
ff
1.3. ff
2.4. ff
(muta 1.2. in Es)
(muta 3.4. in C)
sempre più p
morendo
G.P.
M.S.
Nil,
Nil,
Nil.
Li-ber scriptus pro-fe - re .
perdendosi
p col canto
Vl.
Vla.
Vc. Cb.
morendo
perdendosi
p
E. E. 4864

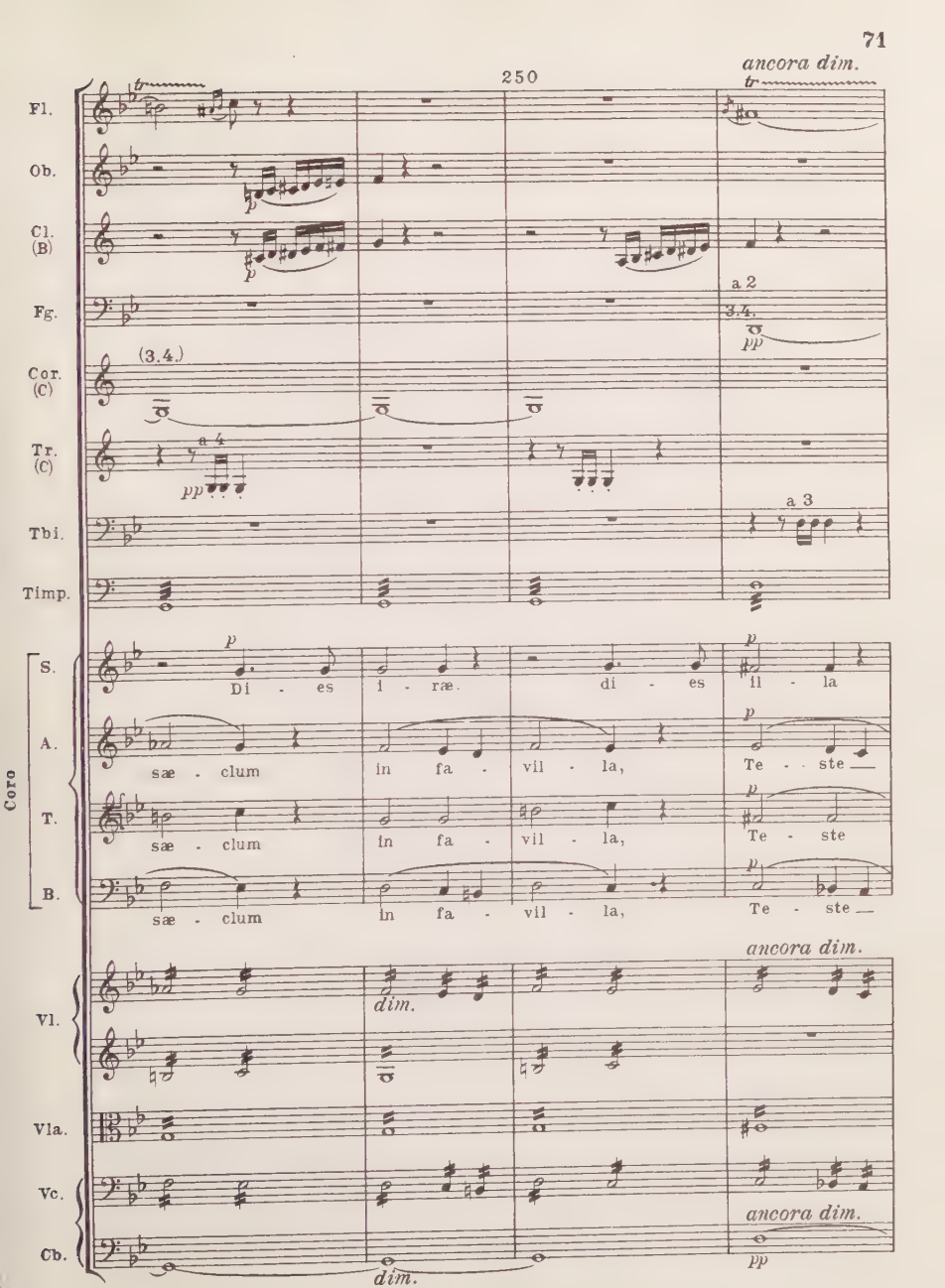

a tempo
1. Solo
230
Fl.
Cl. (B)
Fg.
M. S.
tur.
sempre cupo e pianissimo
Coro
S. A.
T.
B.
Di - es i - ræ,
a tempo
Vl.
Vla.
Vc. Cb.
Vc.
pp

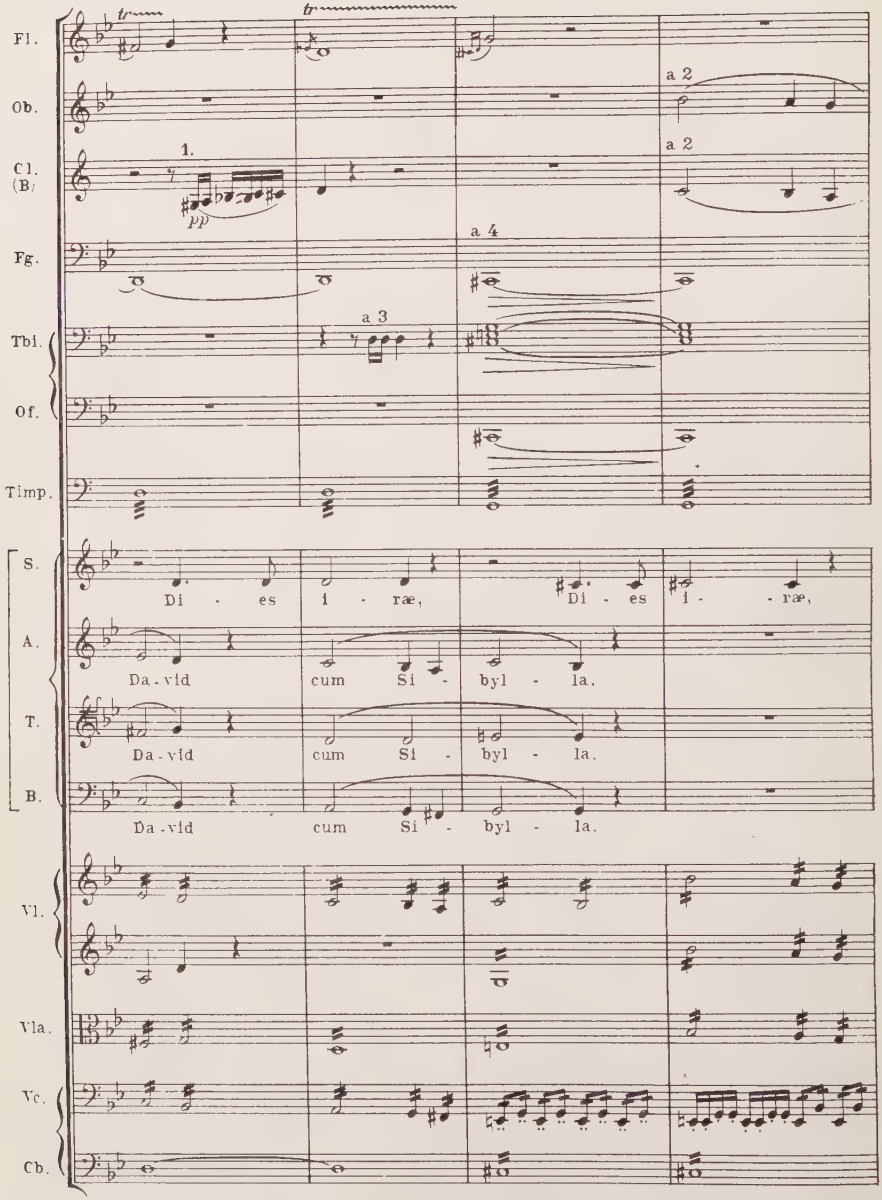

Fl.
Cl. (B)
Fg.
Coro
S.
A.
T.
B.
Di - es i - ræ.
Di - es i - ræ.
Di - es i - ræ.
Di - es i - ræ.
Vl.
Vla.
Vc.
Allegro agitato (come prima)
Vl.
Vla.
Vc.
Stesso movimento tra le sei e le otto note

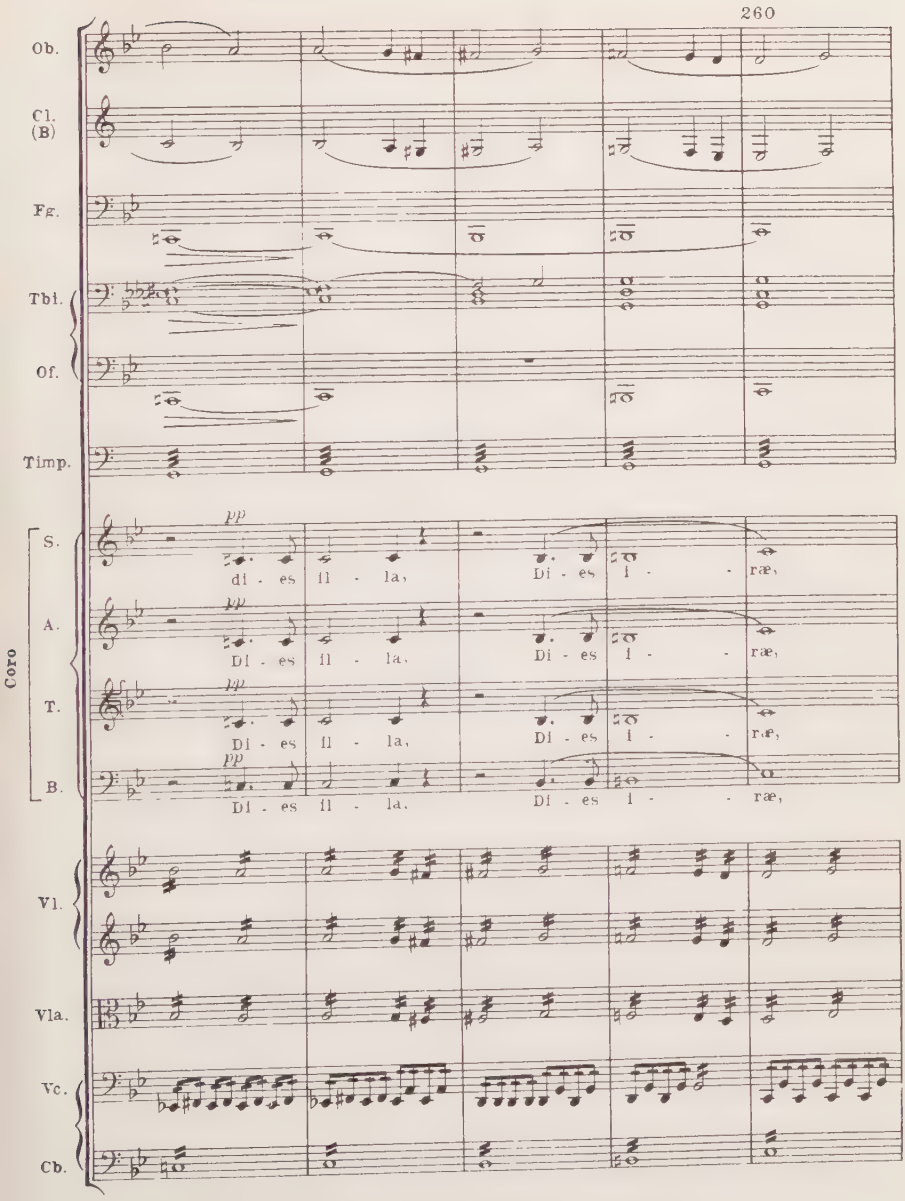

Picc.
Fl.
1. 2. unis.
Ob.
a 2
Cl. (B)
a 2
1 Solo
Fg.
3 Solo
(Es)
Cor.
(C)
Timp.
pp
cresc.
Vl.
cresc.
cresc.
Vla.
cresc.
Vc.
cresc.

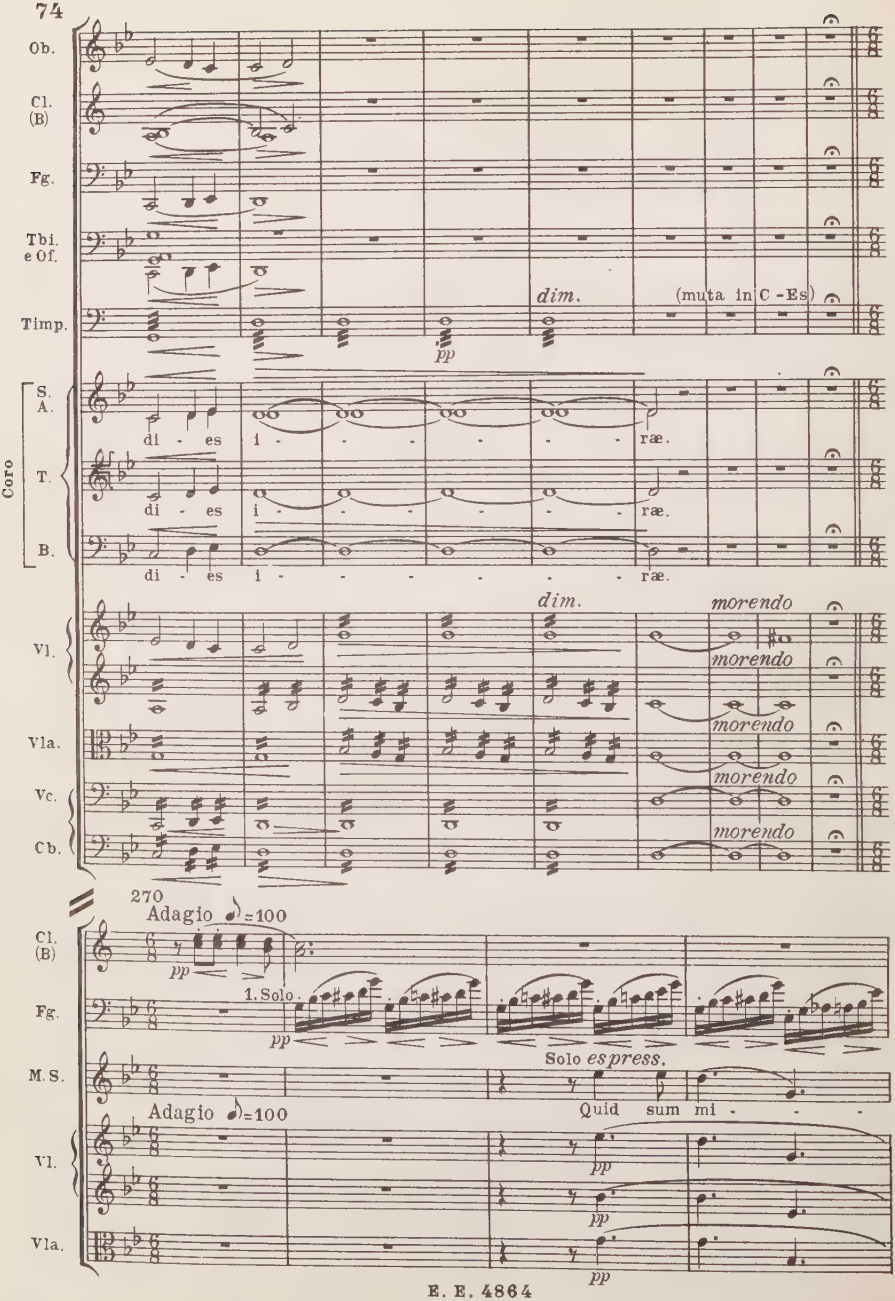

Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Gr.C.
Coro
S. A. T. B.
Vl.
Vla.
Vc.
Cb.
Di - es i - ræ, di - es il - la
Di - es i - ræ, di - es il - la
Di - es i - ræ, di - es il - la
Di - es i - ræ, di - es il - la

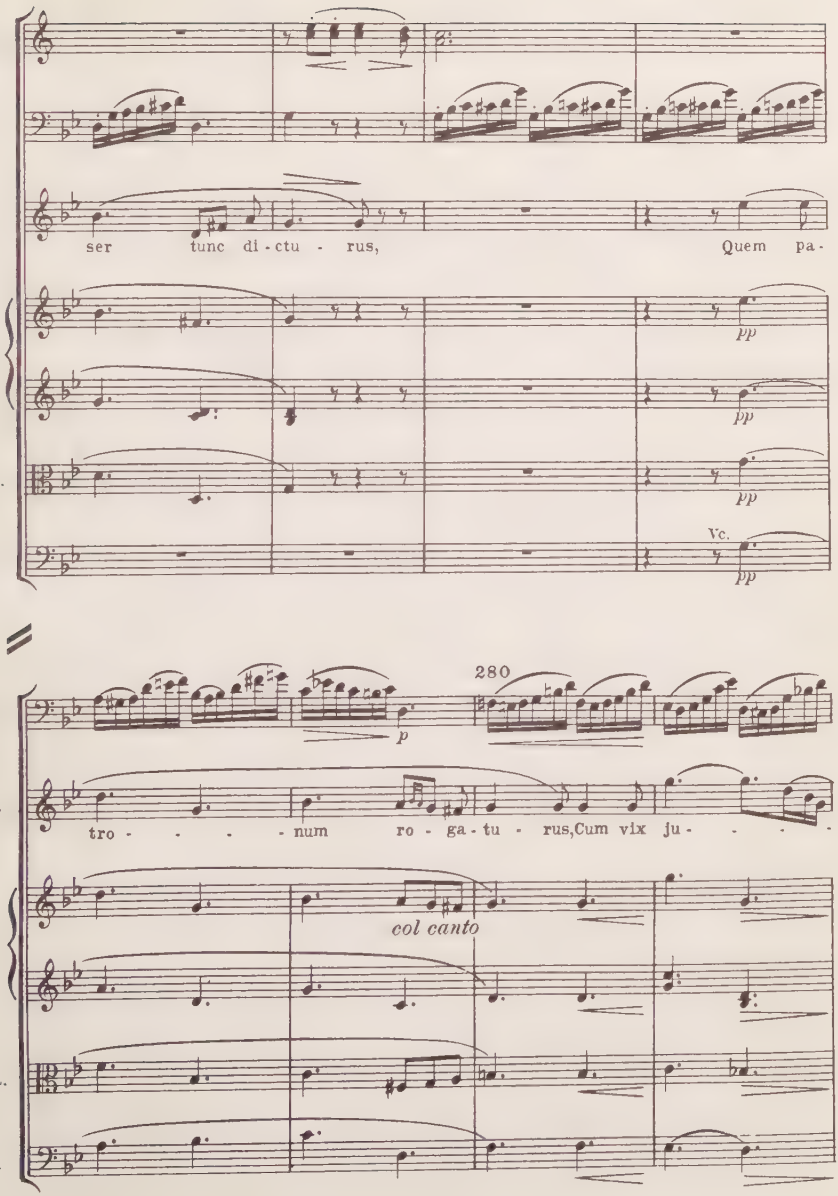

Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Gr.C.
Coro
S. A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 2
a 3
1.
2.3.
1.2.
3. Of.
Of.
Sol - vet sæ - clum in fa - vil - la,
Sol - ve sæ - clum in fa - vil - la,
Sol - vet sæ - clum in fa - vil - la,
Sol - vet sæ - clum in fa - vil - la,
p dim.
pp


250
ancora dim.
Fl.
Ob.
Cl. (B)
Fg.
a 2
3.4.
pp
Cor. (C)
(3.4.)
Tr. (C)
a 4
pp
Tbi.
a 3
Timp.
Coro
S.
Di - es i - ræ. di - es il - la
A.
sæ - clum in fa - vil - la, Te - ste
T.
sæ - clum in fa - vil - la, Te - ste
B.
sæ - clum in fa - vil - la, Te - ste
ancora dim.
Vl.
dim.
Vla.
Vc.
Cb.
ancora dim.
dim.
pp

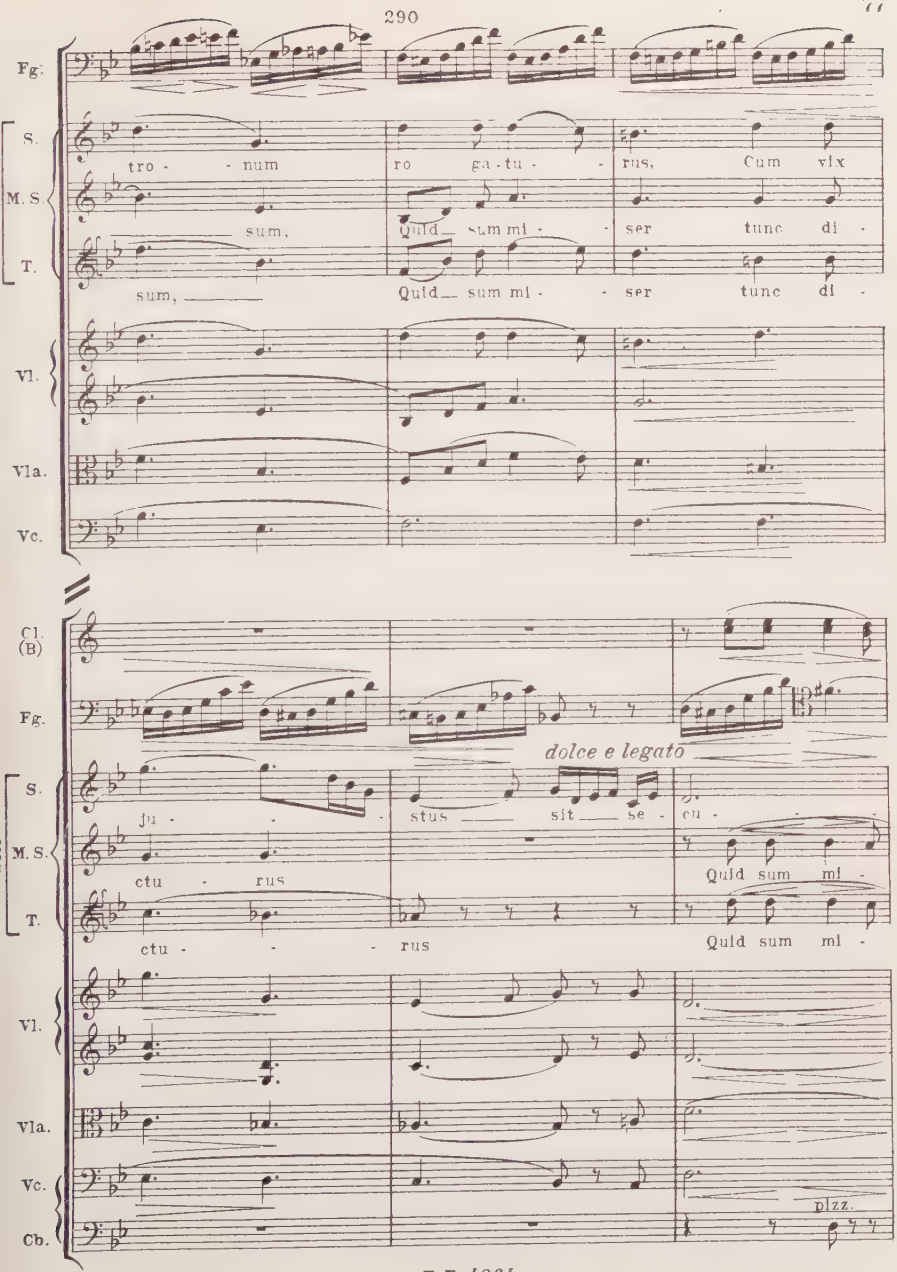

Fl.
Ob.
Cl. (B♭)
Fg.
Tbi.
Of.
Timp.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
1.
pp
a 2
a 2
a 4
a 3
Di - es i - ræ,
Di - es i - ræ,
Da - vid cum Si - byl - la.
Da - vid cum Si - byl - la.
Da - vid cum Si - byl - la.

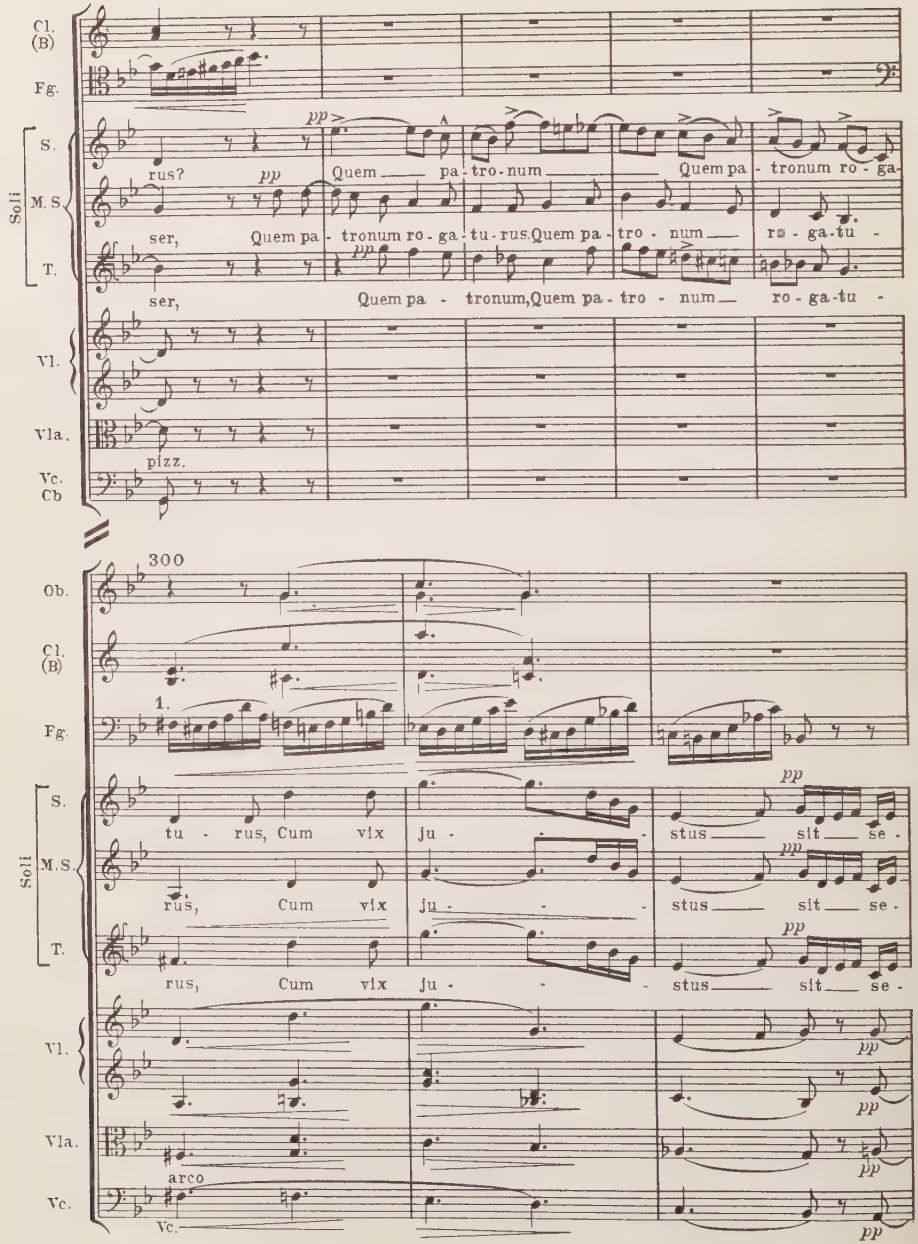

260
Ob.
Cl. (B)
Fg.
Tbl.
Of.
Timp.
Coro
S.
A.
T.
B.
pp
Di - es il - la,
Di - es i - - ræ,
Vl.
Vla.
Vc.
Cb.

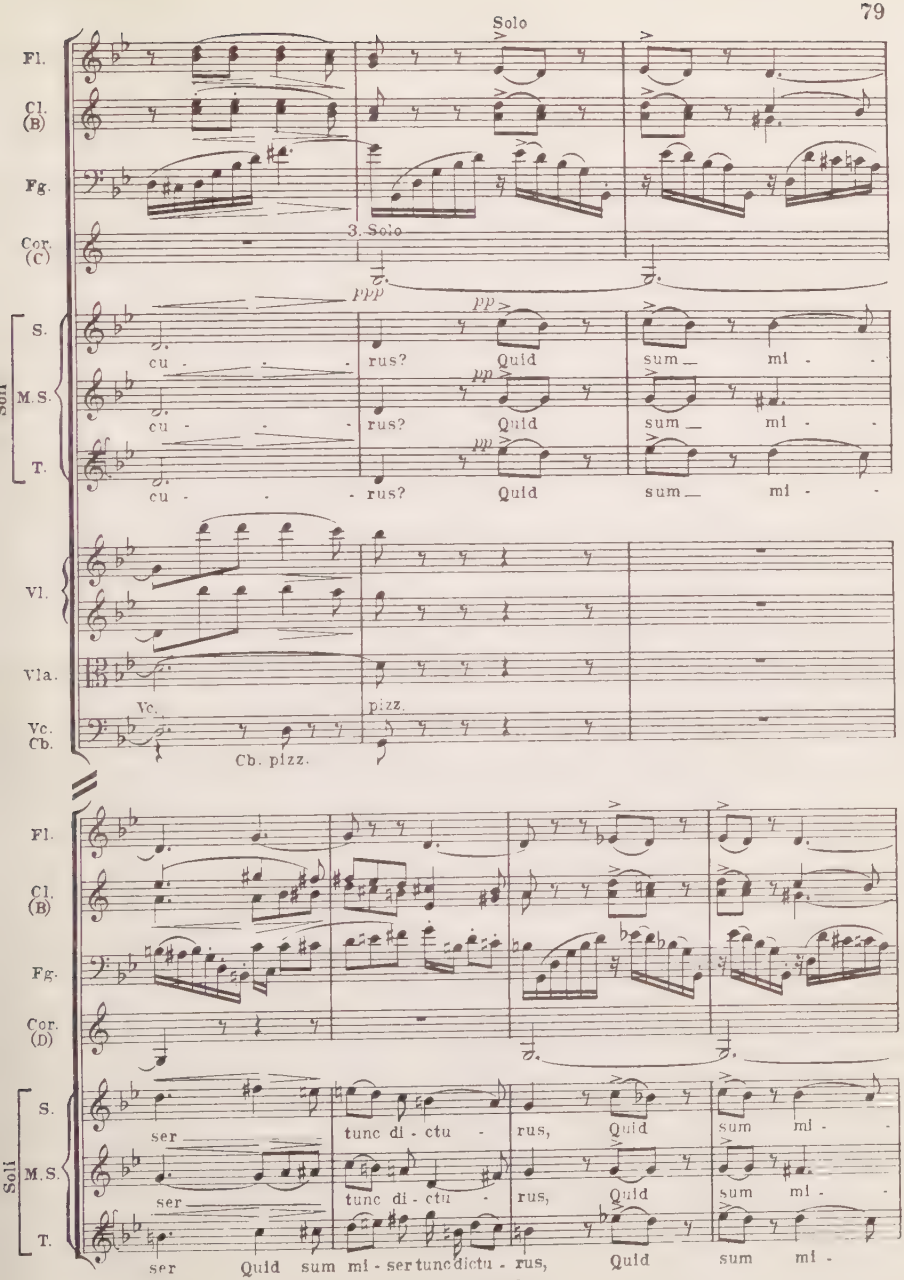

Ob.
Cl. (B)
Fg.
Tbi. e Of.
Timp.
dim.
(muta in C -Es)
pp
Coro
S. A.
T.
B.
di - es i - - - - - - - ræ.
di - es i - - - - - - - ræ.
di - es i - - - - - - - ræ.
Vl.
Vla.
Vc.
Cb.
dim.
morendo
morendo
morendo
morendo
morendo
270
Adagio ♩=100
Cl. (B)
Fg.
M.S.
pp
1. Solo.
Solo espress.
Quid sum mi - - -
Adagio ♩=100
Vl.
Vla.
pp

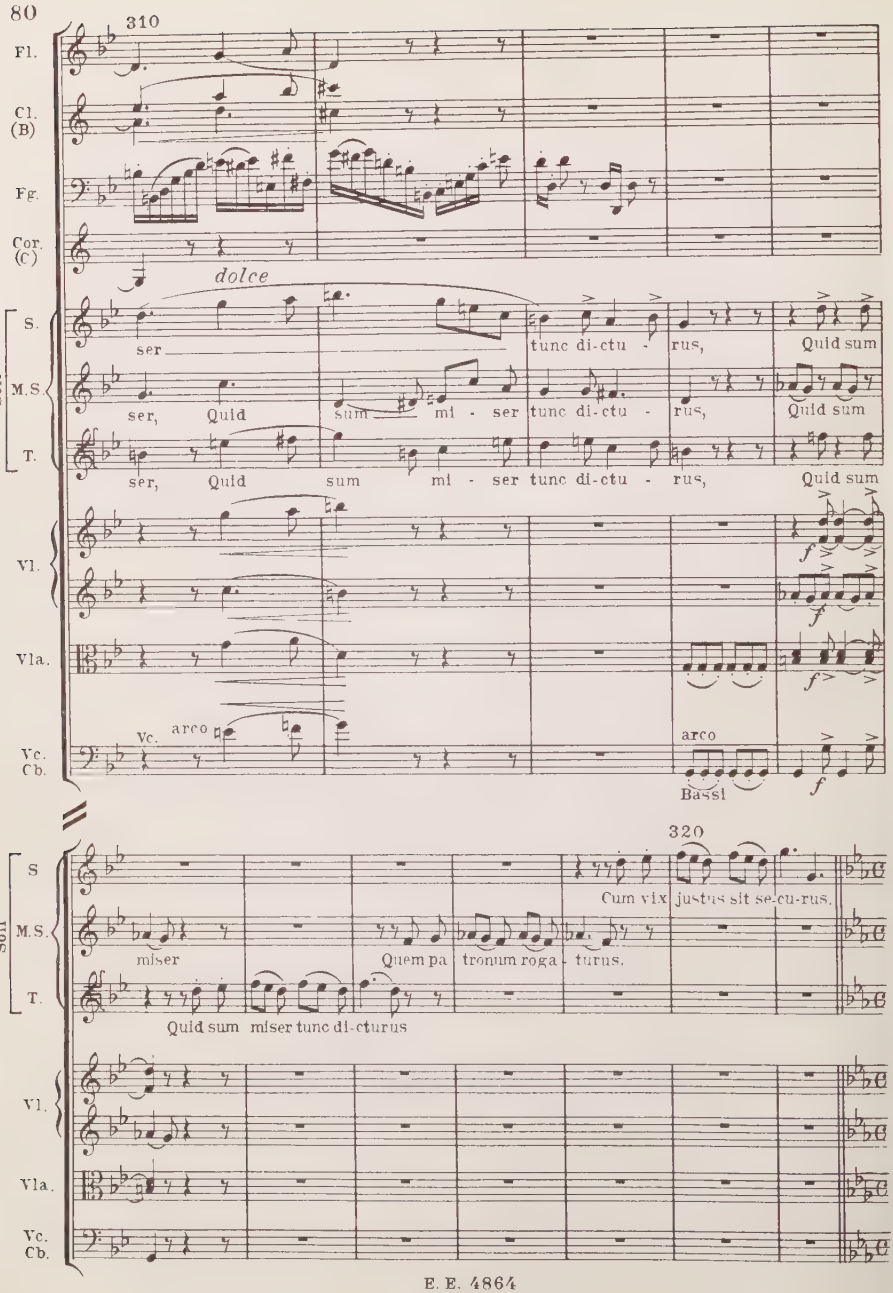

Cl. (B)
Fg.
M.S.
ser tunc di - ctu - rus, Quem pa -
Vl.
Vla.
Vc.
pp
280
p
tro - - - - num ro - ga - tu - rus, Cum vix ju - - - -
col canto

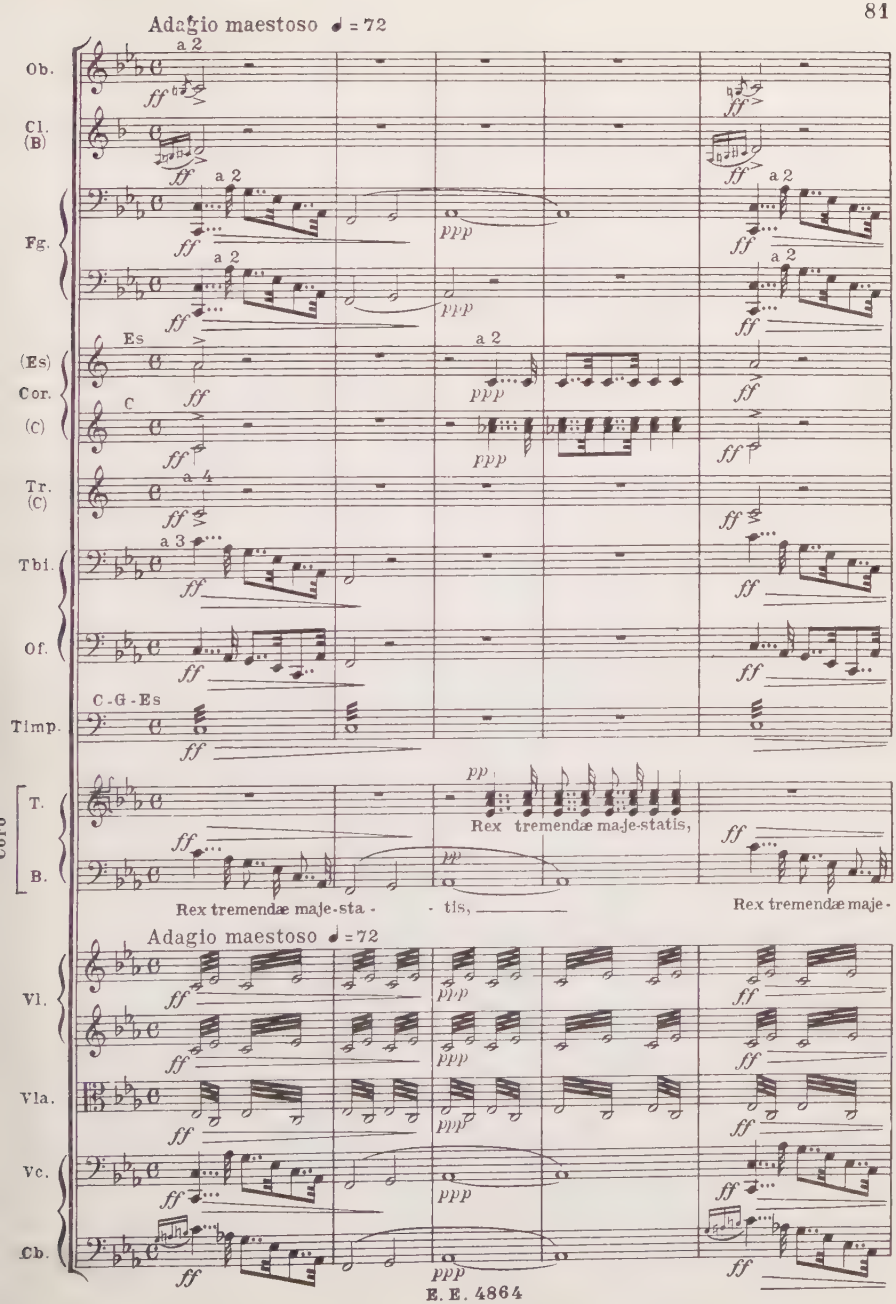
Cl. (B)
Fg.
M.S.
ben legato e dolce
stus sit se - cu - - - - - rus?
Vl.
Vla.
Vc.
Cb.
pizz.
pp
Fg.
Soli
S.
M.S
T.
Quem pa -
Quid
pp
Quid sum mi - - - - - ser tunc di - ctu - rus, Quid
Vl.
Vla.
Vc.
Vc.

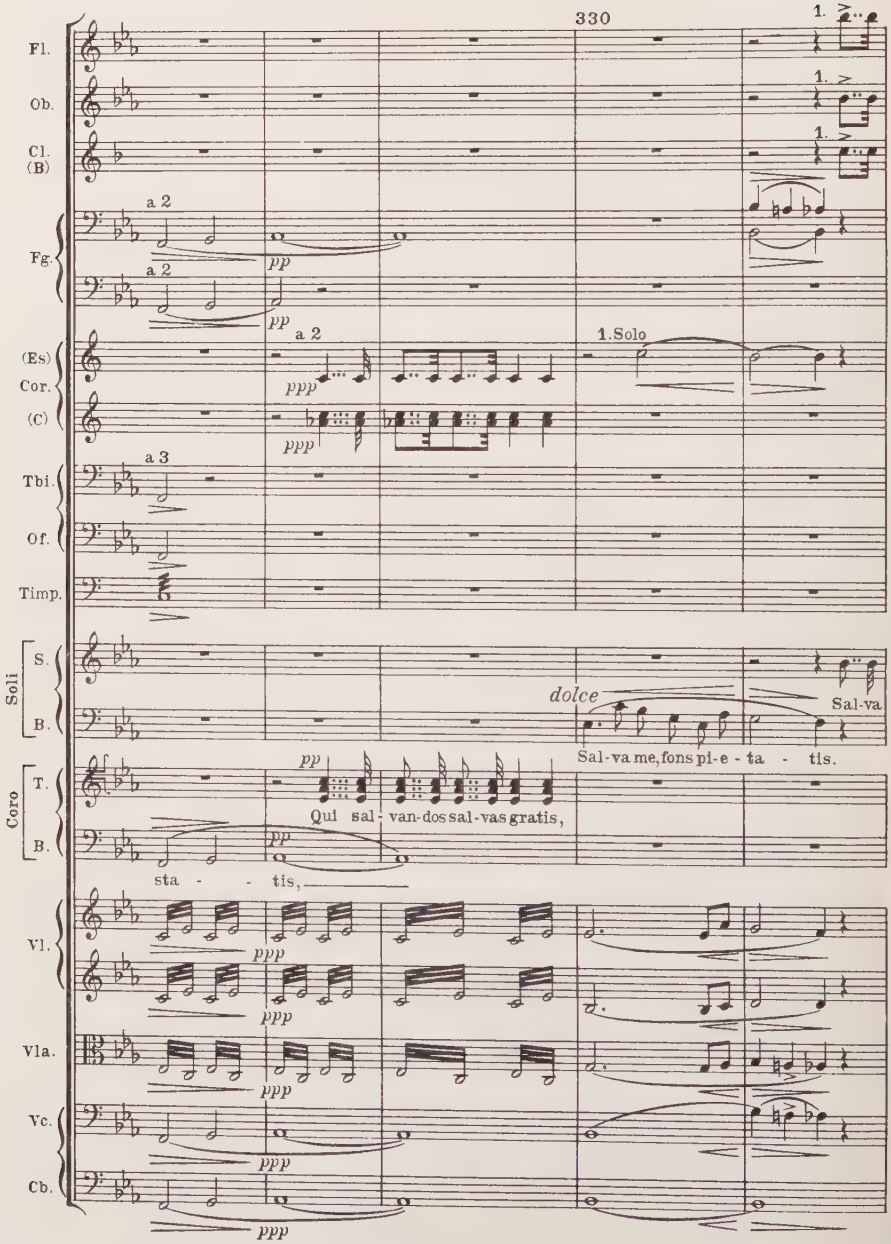

Fg.
S.
M. S.
T.
tro - - num
sum,
sum, _____
ro ga - tu - -
Quid_ sum mi - -
Quid_ sum mi - -
rus,
ser
ser
Cum vix
tunc di -
tunc di -
Vl.
Vla.
Vc.
Cl. (B)
Fg.
dolce e legato
S.
M. S.
T.
ju - - -
ctu - rus
ctu - - -
stus _____ sit _____ se -
rus
cu - - -
Quid sum mi -
Quid sum mi -
Vl.
Vla.
Vc.
Cb.
pizz.

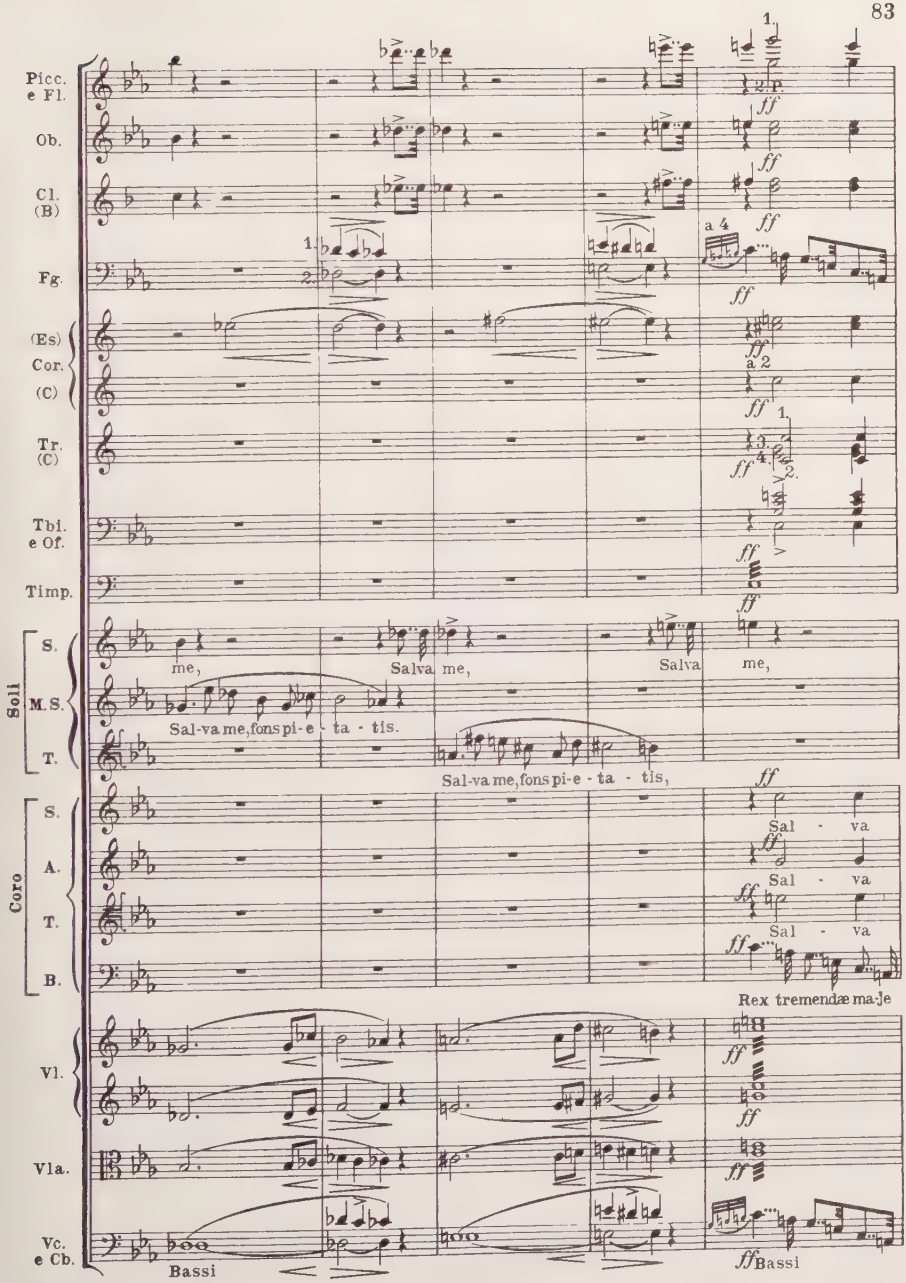

Cl. (B)
Fg.
Soli
S.
M.S.
T.
rus? pp Quem pa-tro-num Quem pa-tronum ro-ga-
ser, Quem pa-tronum ro-ga-tu-rus. Quem pa-tro-num ro-ga-tu-
ser, Quem pa-tronum, Quem pa-tro-num ro-ga-tu-
Vl.
Vla.
pizz.
Vc.
Cb
300
Ob.
Cl. (B)
1.
Fg.
tu-rus, Cum vix ju-stus sit se-
rus, Cum vix ju-stus sit se-
rus, Cum vix ju-stus sit se-
arco
Vc.

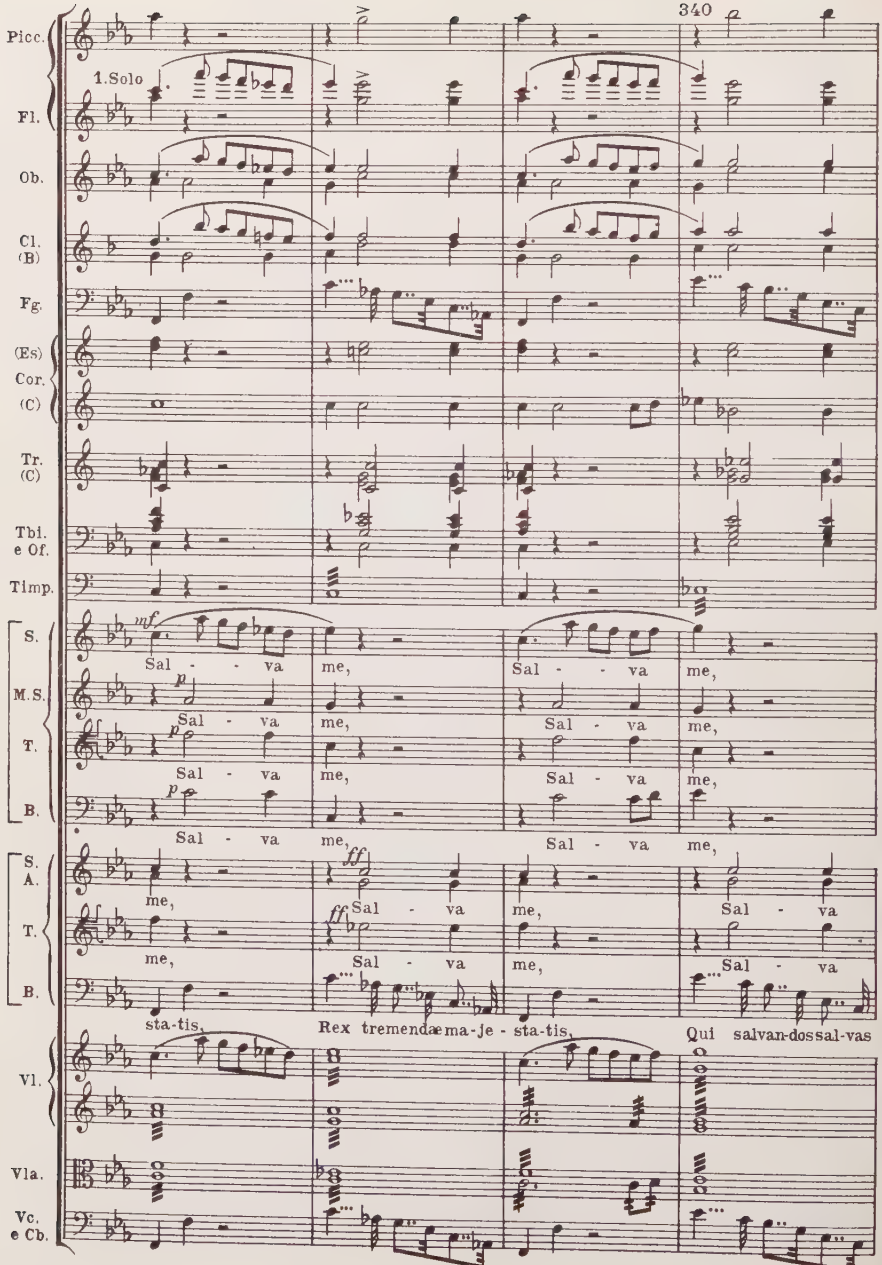

Solo
Fl.
Cl. (B)
Fg.
Cor. (C)
3. Solo
ppp
Soli
S.
M.S.
T.
cu - - - rus? Quid sum mi - -
pp
Vl.
Vla.
Vc.
Cb.
pizz.
Cb. pizz.
Fl.
Cl. (B)
Fg.
Cor. (D)
ser tunc di - ctu - rus, Quid sum mi -
ser Quid sum mi - ser tunc dictu - rus, Quid sum mi -


310
Fl.
Cl. (B)
Fg.
Cor. (C)
dolce
Soli
S.
M.S.
T.
ser
tunc di-ctu - rus,
Quid sum
ser, Quid
sum mi - ser tunc di-ctu - rus,
Quid sum
ser, Quid sum mi - ser tunc di-ctu - rus,
Quid sum
Vl.
Vla.
Vc.
arco
Vc. Cb.
Bassi
320
Cum vix justus sit se-cu-rus.
miser
Quem pa - tronum roga - turus.
Quid sum miser tunc di-cturus

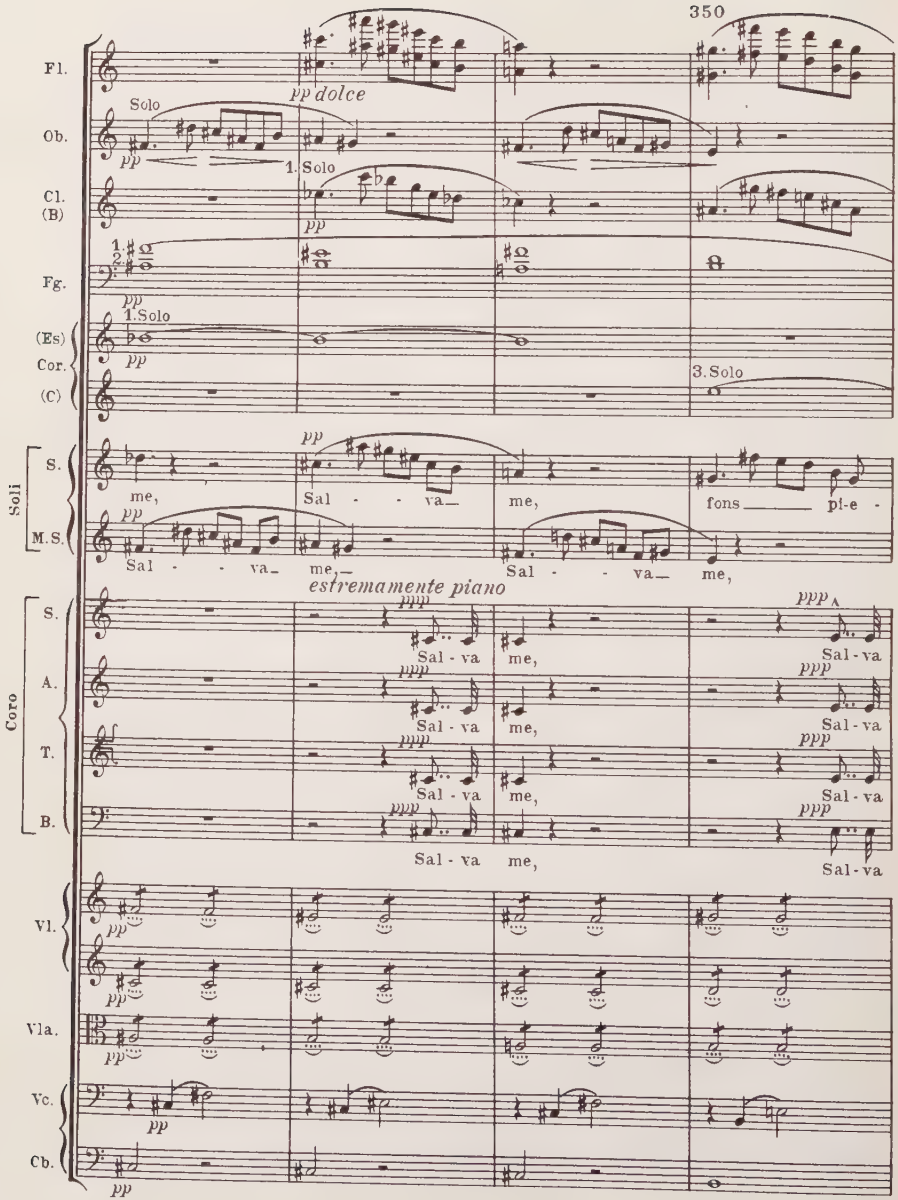

Adagio maestoso ♩ = 72
Ob.
Cl. (B)
Fg.
(Es) Cor.
(C)
Tr. (C)
Tbi.
Of.
Timp.
C-G-Es
Coro
T.
B.
Rex tremendæ maje-statis,
Rex tremendæ maje-sta - - tis,
Rex tremendæ maje-
Adagio maestoso ♩ = 72
Vl.
Vla.
Vc.
Cb.

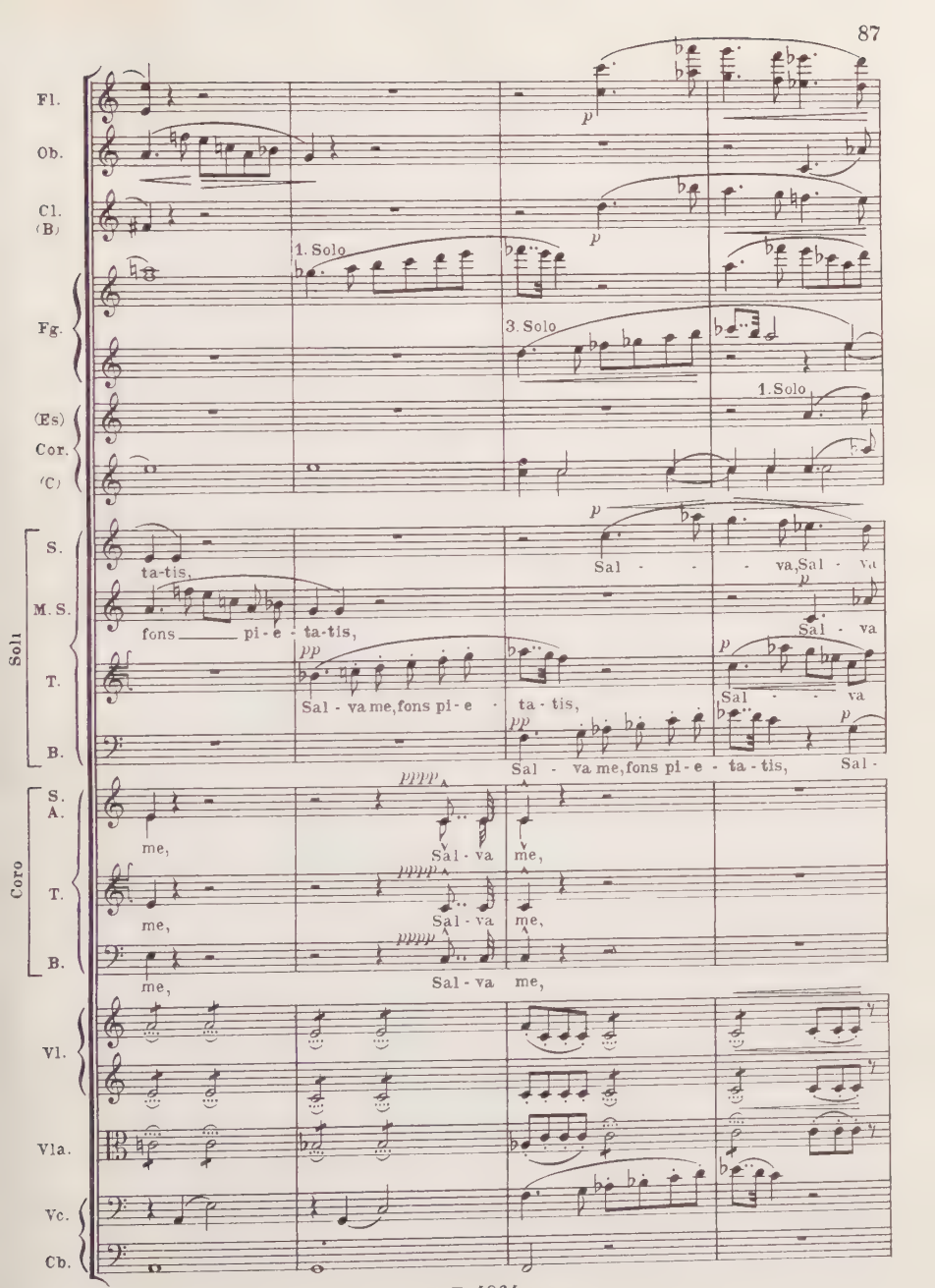

330
1.
Fl.
Ob.
Cl. (B)
a 2
Fg.
pp
(Es) Cor. (C)
ppp
1. Solo
a 3
Tbi.
Of.
Timp.
Soli
S.
B.
dolce
Sal-va
Sal-va me, fons pi-e - ta - tis.
Coro
T.
B.
Qui sal- van-dos sal-vas gratis,
sta - - tis,
Vl.
Vla.
Vc.
Cb.

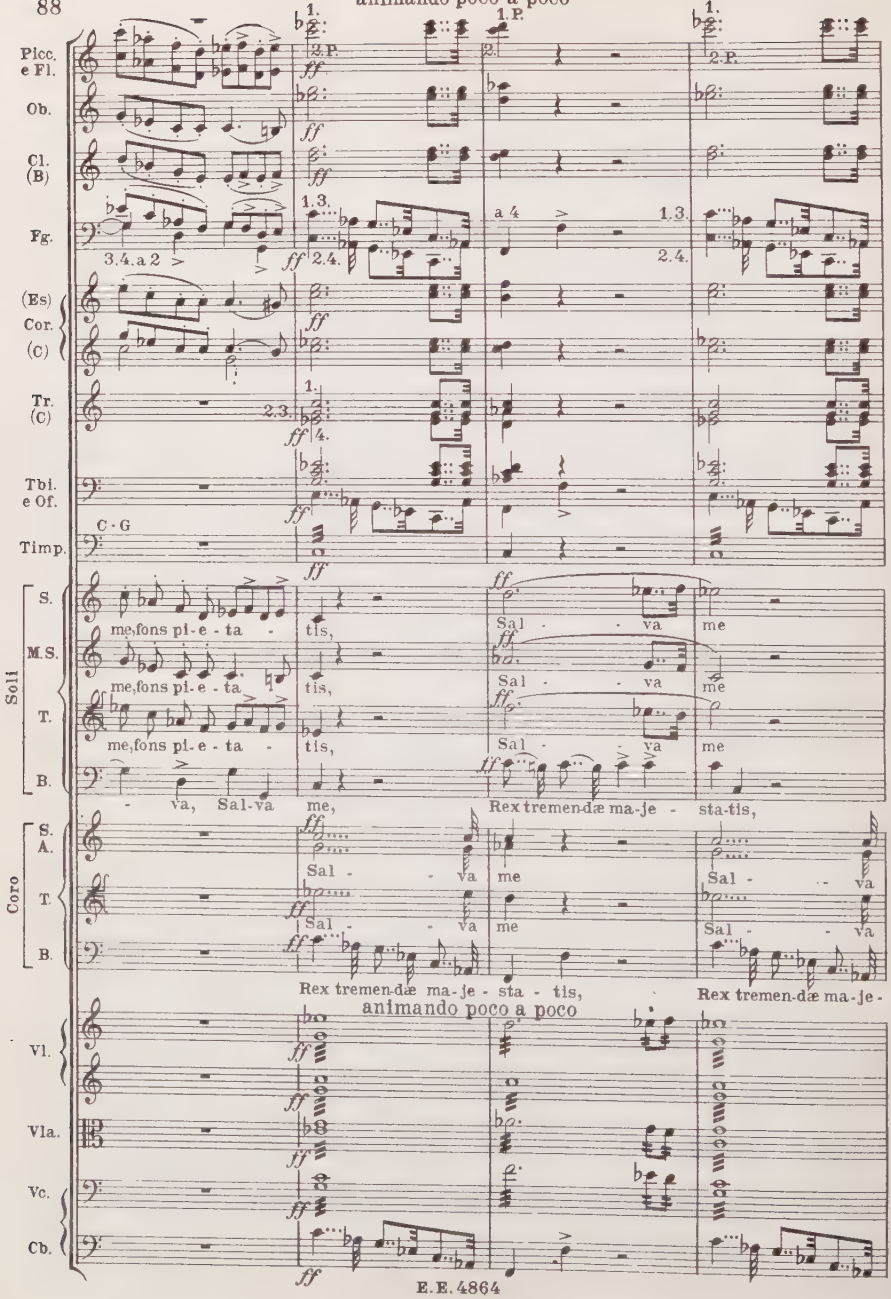

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Soli
S.
M.S.
T.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
a 4
a 2
me,
Salva me,
Salva me,
Sal-va me, fons pi-e-ta-tis.
Sal-va me, fons pi-e-ta-tis,
Sal-va
Sal-va
Sal-va
Rex tremendæ ma-je
Bassi
Bassi


340
Picc.
1.Solo
Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
S.
M.S.
T.
B.
mf
Sal - va me, Sal - va me,
p
Sal - va me, Sal - va me,
p
Sal - va me, Sal - va me,
p
Sal - va me, Sal - va me,
S. A.
T.
B.
ff
me, Sal - va me, Sal - va
me, Sal - va me, Sal - va
sta-tis, Rex tremendæma-je - sta-tis, Qui salvan-dossal-vas
Vl.
Vla.
Vc. e Cb.

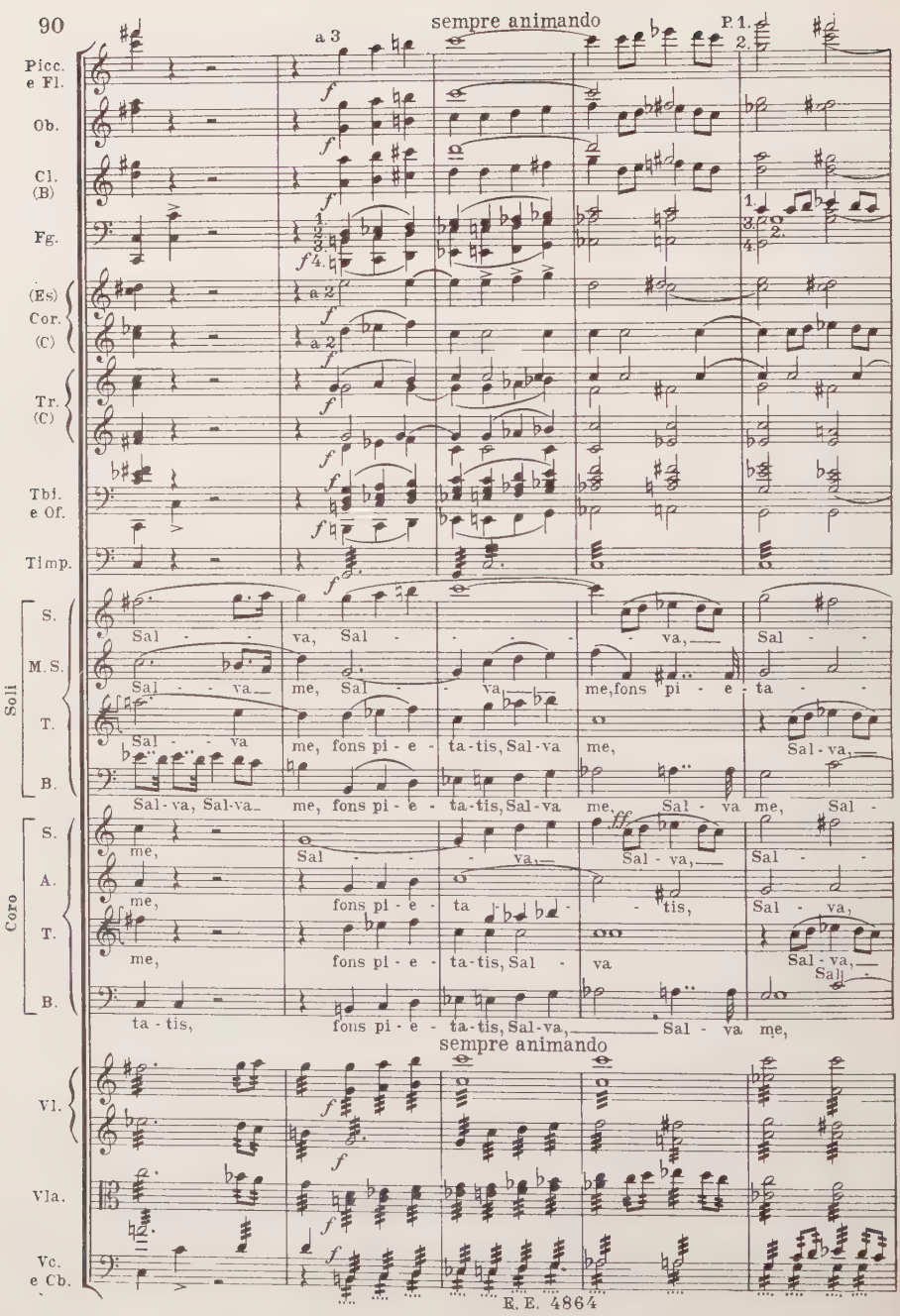
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
(C - G)
Soli
S.
M.S.
T.
B.
fons — pi-e-tatis-
Sal - va
Sal-va,
Sal - va me,
Coro
S. A.
T.
B.
me,
Sal-va,
gra-tis,
Sal - va, Salva me Sal-va, Salva me,
Sal - va me, fons pi-e-ta-tis,
Vl.
Vla.
Vc. e Cb.

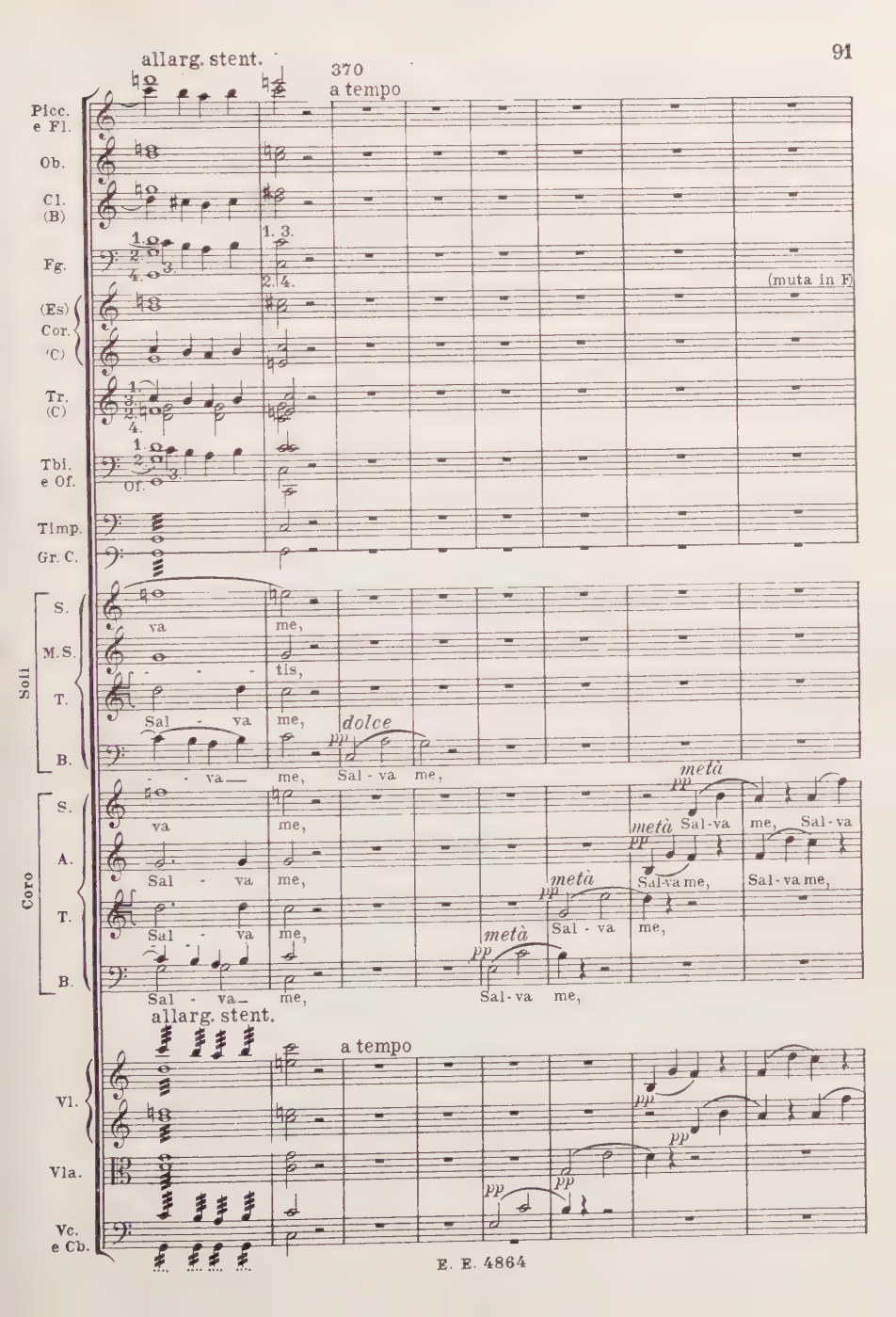

350
Fl.
pp dolce
Ob.
Solo
pp
Cl.
(B)
1. Solo
pp
Fg.
pp
(Es)
Cor.
(C)
1. Solo
pp
3. Solo
Soli
S.
pp
me,
Sal - - va
me,
fons pi-e -
M.S.
pp
Sal - - va me,
Sal - - va me,
estremamente piano
Coro
S.
ppp
Sal - va
me,
ppp
Sal - va
A.
ppp
Sal - va
me,
ppp
Sal - va
T.
ppp
Sal - va
me,
ppp
Sal - va
B.
ppp
Sal - va
me,
ppp
Sal - va
Vl.
pp
Vla.
pp
Vc.
pp
Cb.
pp

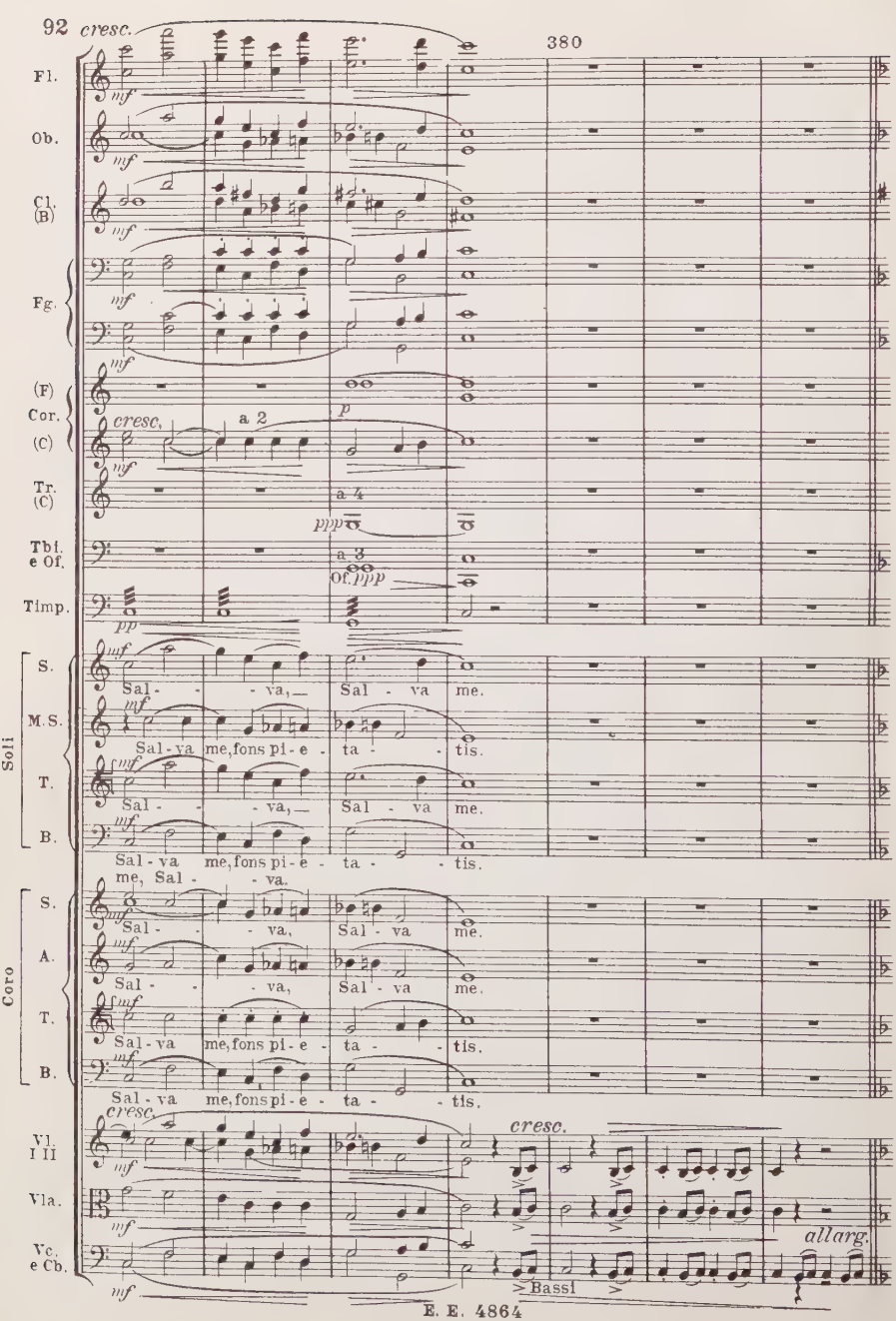

Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor. (C)
1. Solo
3. Solo
1. Solo
Soli
S.
M. S.
T.
B.
ta-tis,
fons pi-e-ta-tis,
Sal-va me, fons pi-e-ta-tis,
Sal - va,
Sal - va
Coro
S.
A.
T.
B.
me,
Sal-va me,
Vl.
Vla.
Vc.
Cb.

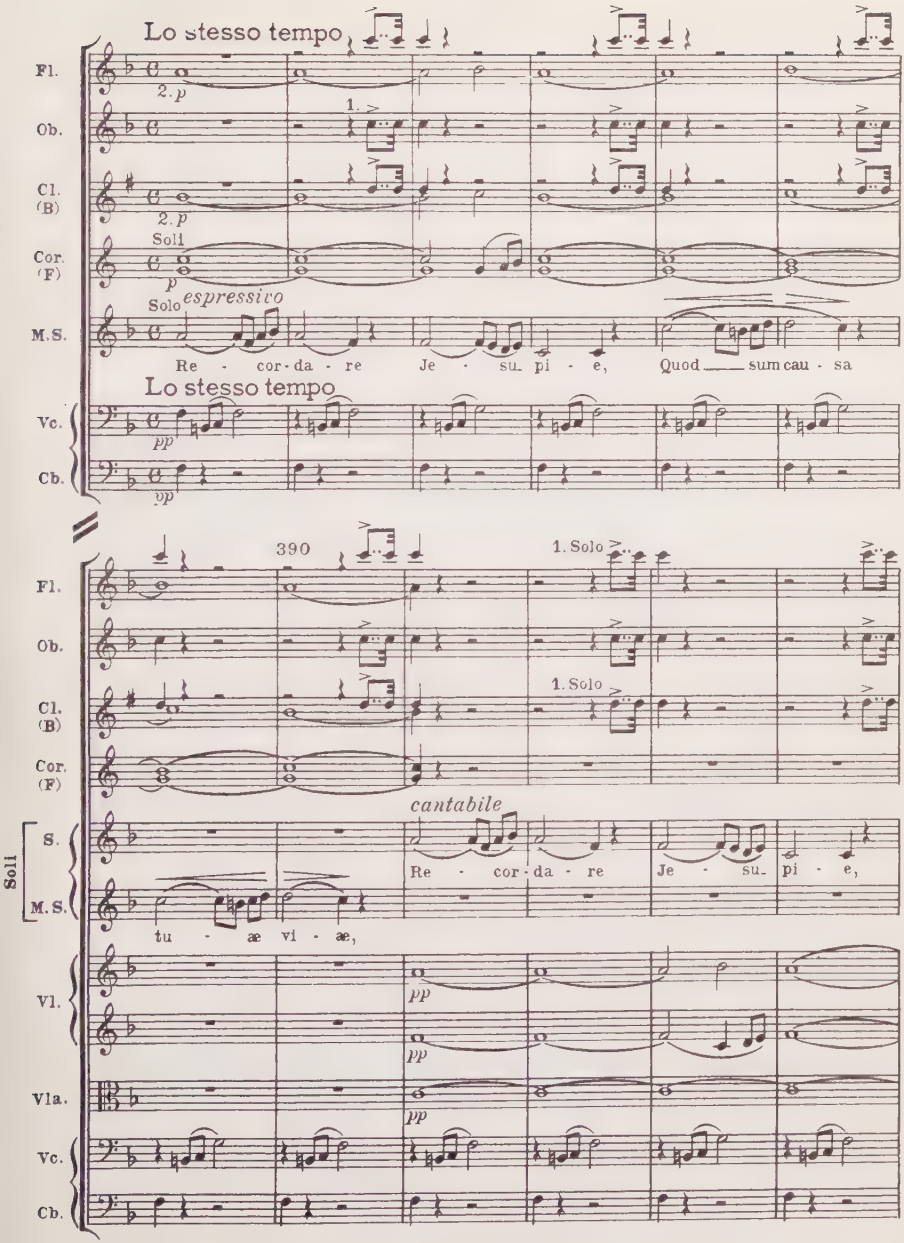

animando poco a poco
Picc. e Fl.
Ob.
Cl. (B)
Fg.
3.4.a2
1.3.
2.4.
a 4
(Es) Cor. (C)
Tr. (C)
Tbl. e Of.
C - G
Timp.
Soli
S.
M.S.
T.
B.
me, fons pi-e-ta - tis,
va, Sal-va me,
Sal - va
Rex tremen-dæ ma-je - sta-tis,
Coro
S.
A.
T.
B.
Sal - va me
Rex tremen-dæ ma-je - sta - tis,
animando poco a poco
Vl.
Vla.
Vc.
Cb.

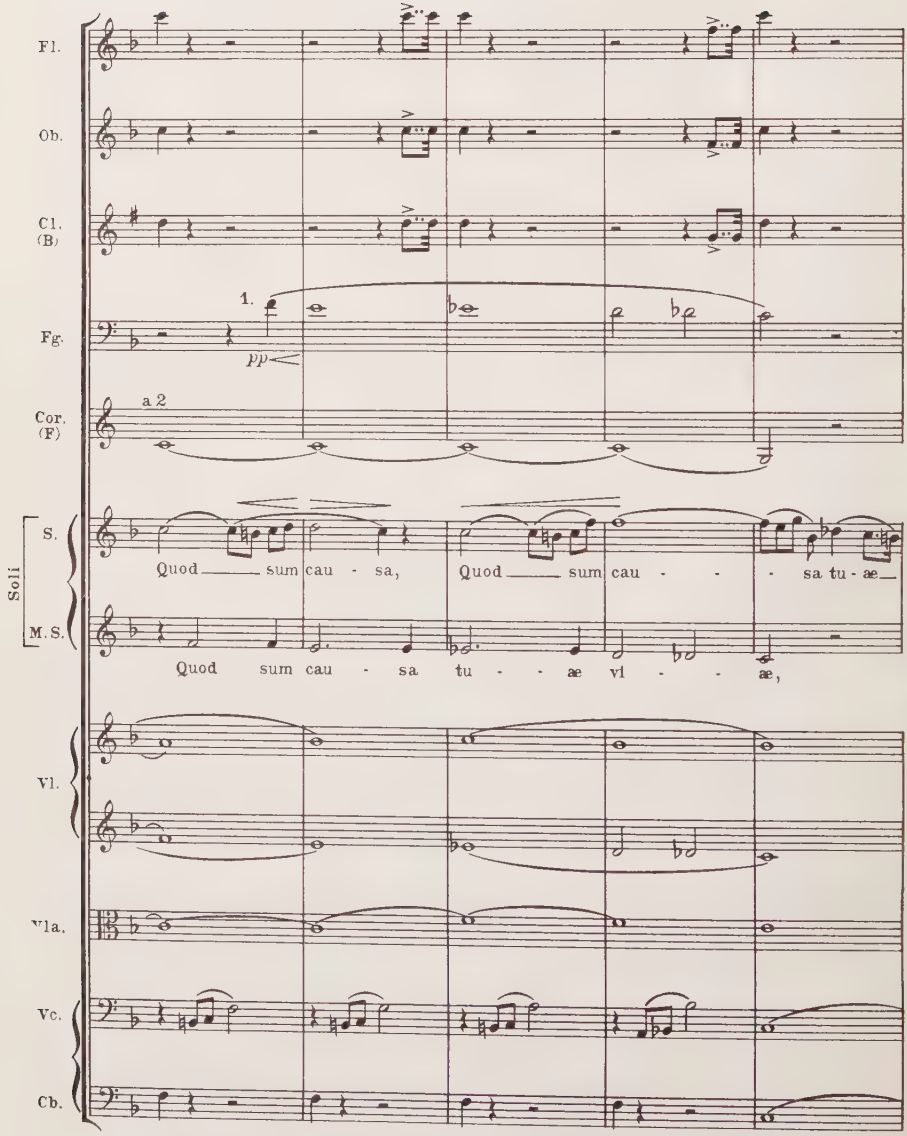
1.P. sempre animando
Picc. e Fl.
Ob.
Cl. (B)
Fg.
a 4
1. 3.
2. 4.
(Es) Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
Soli
S.
M S.
T.
B.
Sal - - va me,
Sal - - va me,
Sal - - va me,
Sal - - va me,
Sal - - va,
Sal - - va me,
Sal - - va me,
Sal - - va me,
Rex tremen-dæ ma-je - sta-tis,
Qui sal-van-dos sal - vas gratis,
Coro
S. A.
T.
B.
me, Sal - - va me, Sal - - va
me, Sal - - va me, Sal - - va
sta tis, Qui sal-vandos sal-vas gra - tis, Sal-va me, fons pi - e -
sempre animando
Vl.
Vla.
Vc.
Cb.

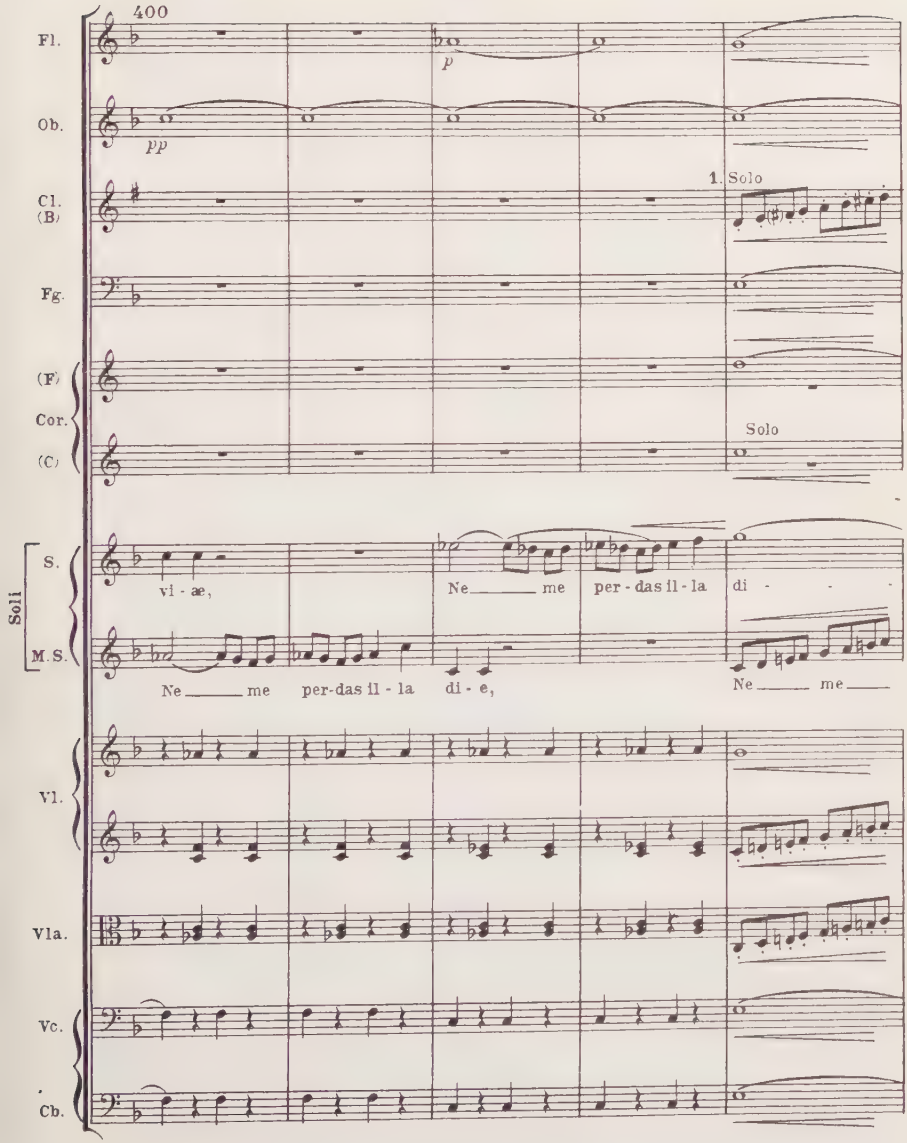

sempre animando
a 3
P.
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Soli
S.
M.S.
T.
B.
Sal - va, Sal - va, Sal - va, Sal - va
Sal - va me, fons pi - e - ta - tis, Sal - va me, Sal - va,
Sal - va, Sal - va me, fons pi - e - ta - tis, Sal - va me, Sal - va me, Sal -
Coro
S.
A.
T.
B.
me, Sal - va, Sal - va, Sal -
me, fons pi - e - ta - tis, Sal - va, Sal -
me, fons pi - e - ta - tis, Sal - va Sal - va,
ta - tis, fons pi - e - ta - tis, Sal - va, Sal - va me,
sempre animando
Vl.
Vla.
Vc. e Cb.

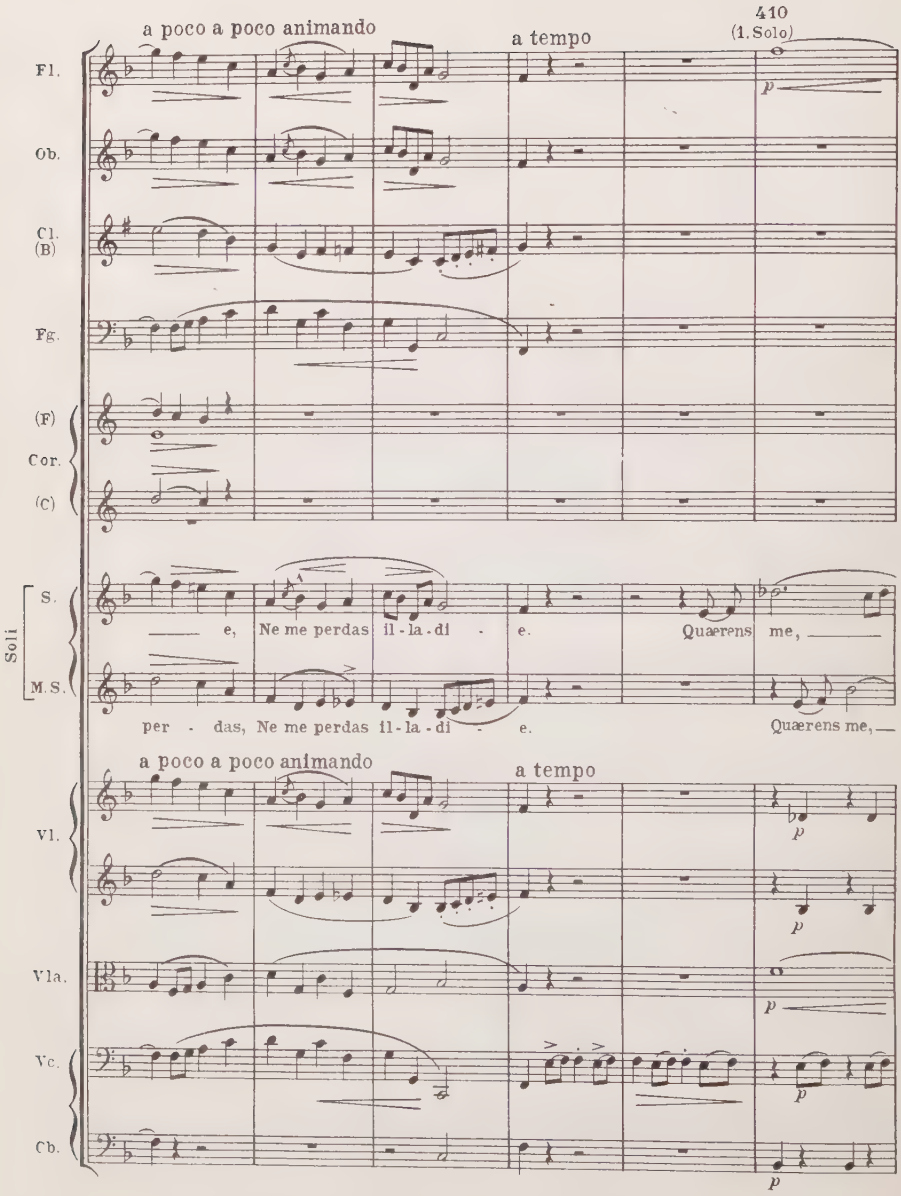

allarg. stent.
370
a tempo
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
(muta in F)
Tr. (C)
Tbi. e Of.
Timp.
Gr. C.
Soli
S.
M.S.
T.
B.
va me,
tis,
Sal - va me,
dolce
- va me, Sal - va me,
Coro
S.
A.
T.
B.
va me,
Sal - va me,
metà
Sal-va me,
allarg. stent.
a tempo
Vl.
Vla.
Vc. e Cb.

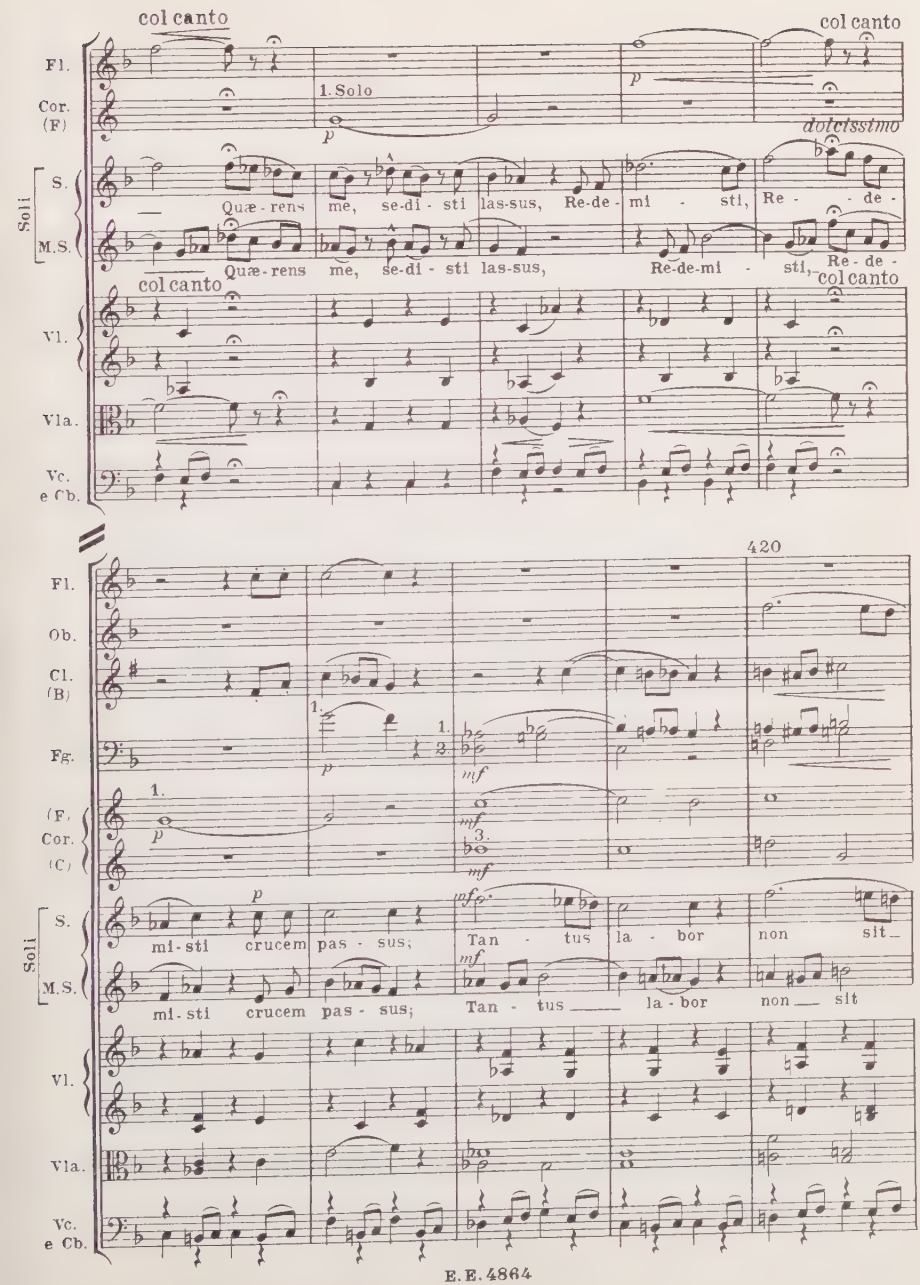

cresc.
380
Fl.
Ob.
Cl. (B)
Fg.
(F)
Cor. (C)
cresc.
a 2
p
Tr. (C)
a 4
ppp
Tbl. e Of.
a 3
Of. ppp
Timp.
pp
Soli
S.
Sal - - - va, — Sal - va me.
M.S.
Sal - va me, fons pi - e - ta - - tis.
T.
Sal - - - va, — Sal - va me.
B.
Sal - va me, fons pi - e - ta - - tis.
me, Sal - - va.
Coro
S.
Sal - - - va, Sal - va me.
A.
Sal - - - va, Sal - va me.
T.
Sal - va me, fons pi - e - ta - - tis.
B.
Sal - va me, fons pi - e - ta - - tis.
cresc.
Vl. I II
Vla.
Vc. e Cb.
cresc.
all'arg.
Bassi

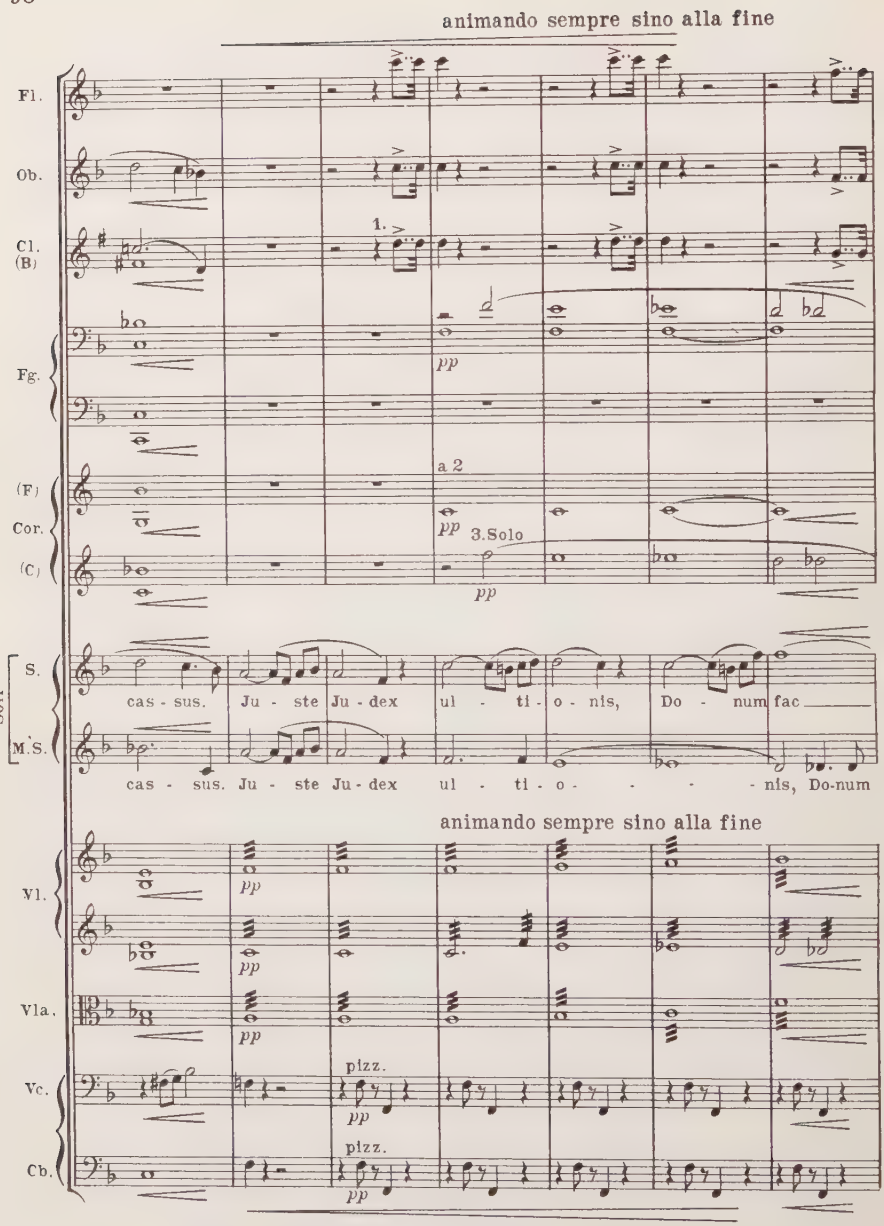

Lo stesso tempo
Fl.
Ob.
Cl. (B)
Cor. (F)
M.S.
Vc.
Cb.
2. p
1.
Soli
p
Solo espressivo
Re - cor-da - re Je - su pi - e, Quod sum cau - sa
pp
390
1. Solo
cantabile
S.
Soli
Re - cor-da - re Je - su pi - e,
tu - æ vi - æ,
Vl.
Vla.

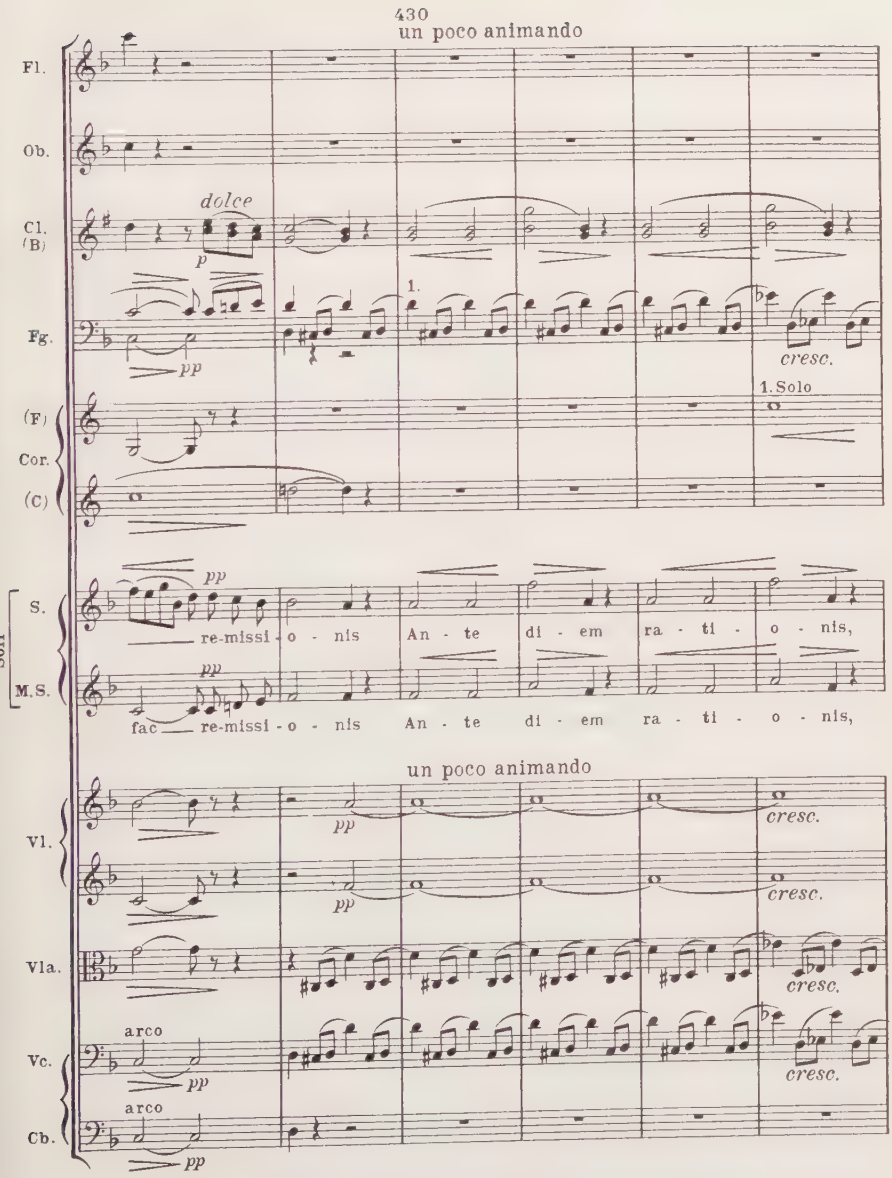

Fl.
Ob.
Cl. (B)
1.
Fg.
pp
a 2
Cor. (F)
Soli
S.
Quod sum cau - sa,
Quod sum cau - - - sa tu - æ
M.S.
Quod sum cau - sa tu - - æ vi - - æ,
Vl.
Vla.
Vc.
Cb.

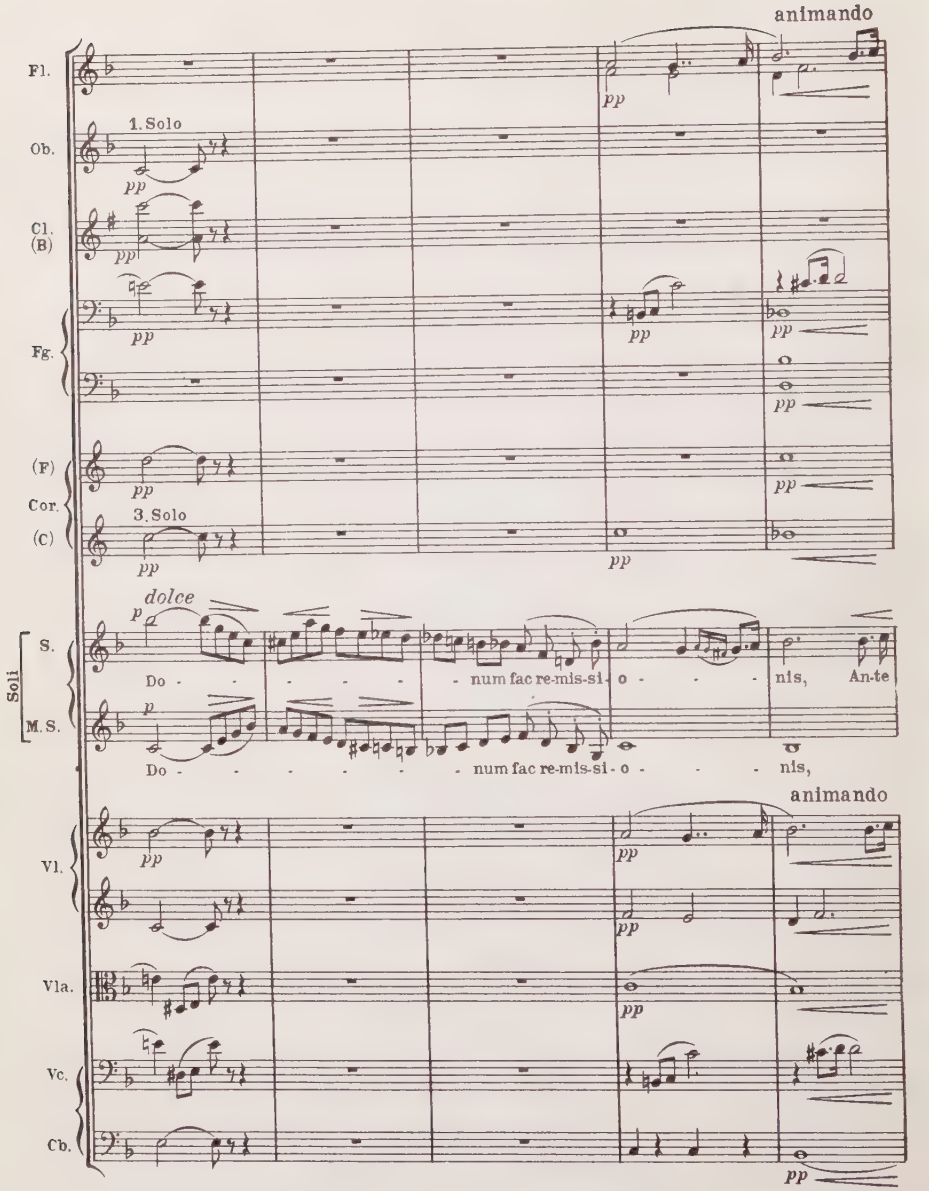

400
Fl.
Ob.
Cl. (B)
Fg.
(F)
Cor.
(C)
Soli
S.
M.S.
Vl.
Vla.
Vc.
Cb.
pp
p
1. Solo
Solo
vi - æ,
Ne ____ me per-das il - la di - e,
Ne ____ me per-das il - la di - - -
Ne ____ me ____

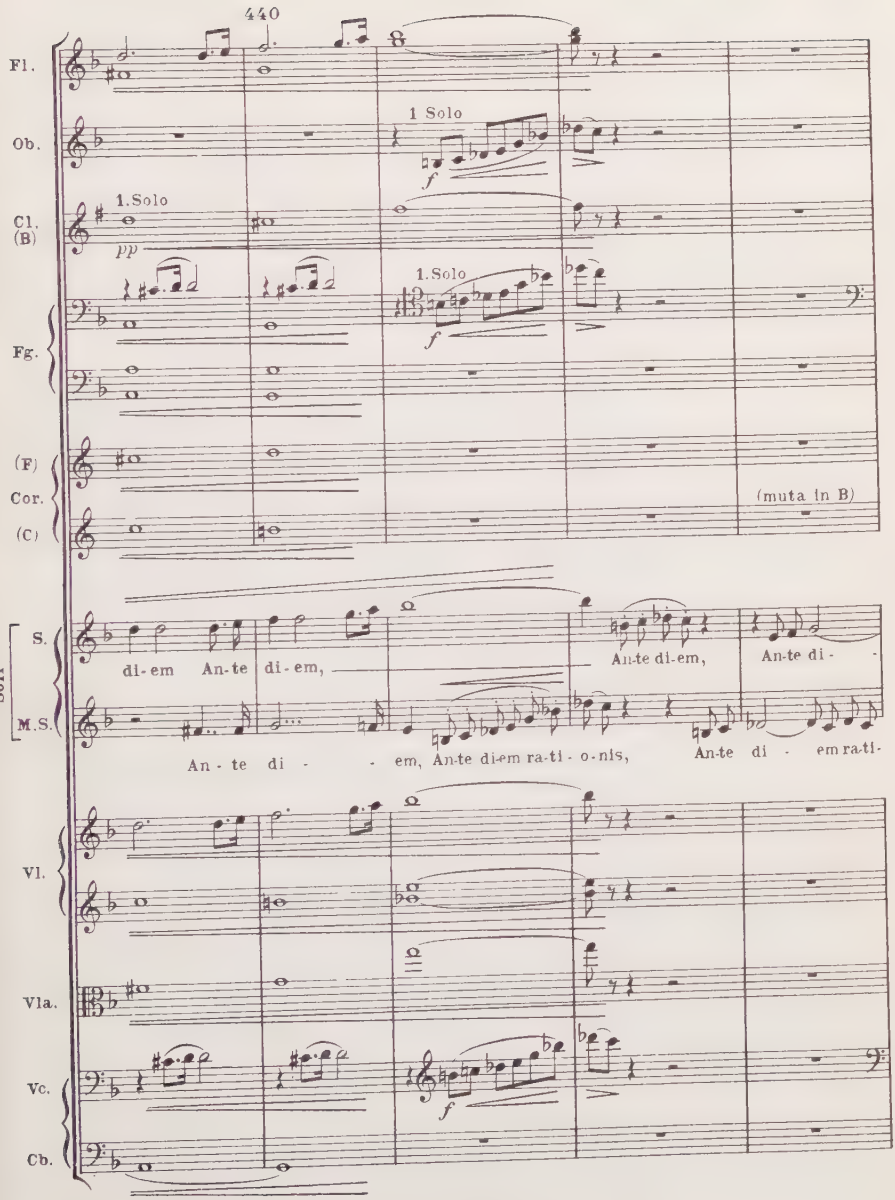

410
(1. Solo)
a poco a poco animando
a tempo
Fl.
Ob.
Cl. (B)
Fg.
(F)
Cor.
(C)
Soli
S.
M.S.
e, Ne me perdas il-la-di - e. Quærens me,
per - das, Ne me perdas il-la-di - e. Quærens me,
a poco a poco animando
a tempo
Vl.
Vla.
Vc.
Cb.

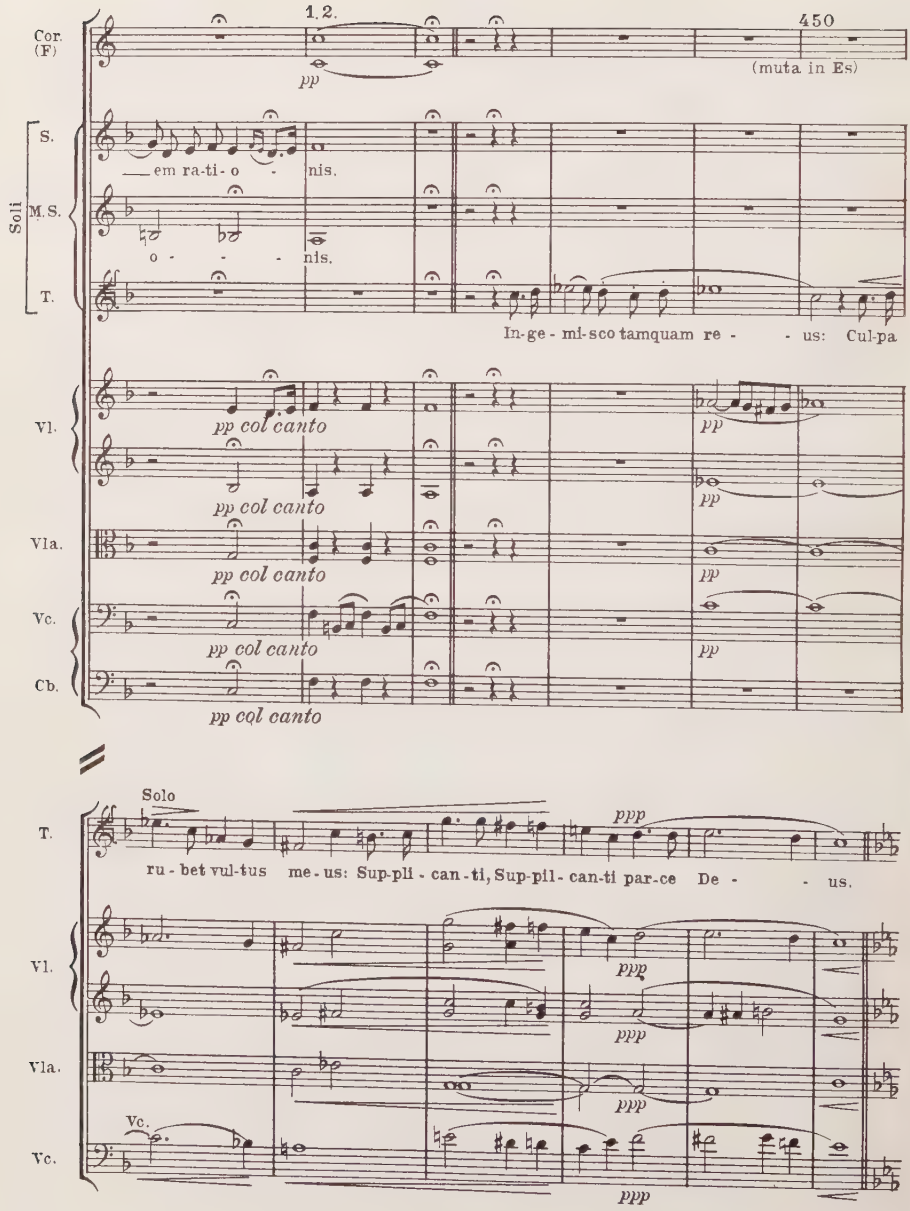

col canto
col canto
Fl.
Cor. (F)
1. Solo
p
dolcissimo
Soli
S.
M.S.
Quæ-rens me, se-di-sti las-sus, Re-de-mi-sti, Re-de-
Quæ-rens me, se-di-sti las-sus, Re-de-mi-sti, Re-de-
col canto
col canto
Vl.
Vla.
Vc. e Cb.
420
Fl.
Ob.
Cl. (B)
Fg.
(F) Cor. (C)
mf
Soli
S.
M.S.
mi-sti crucem pas-sus; Tan-tus la-bor non sit
mi-sti crucem pas-sus; Tan-tus la-bor non sit
Vl.
Vla.
Vc. e Cb.

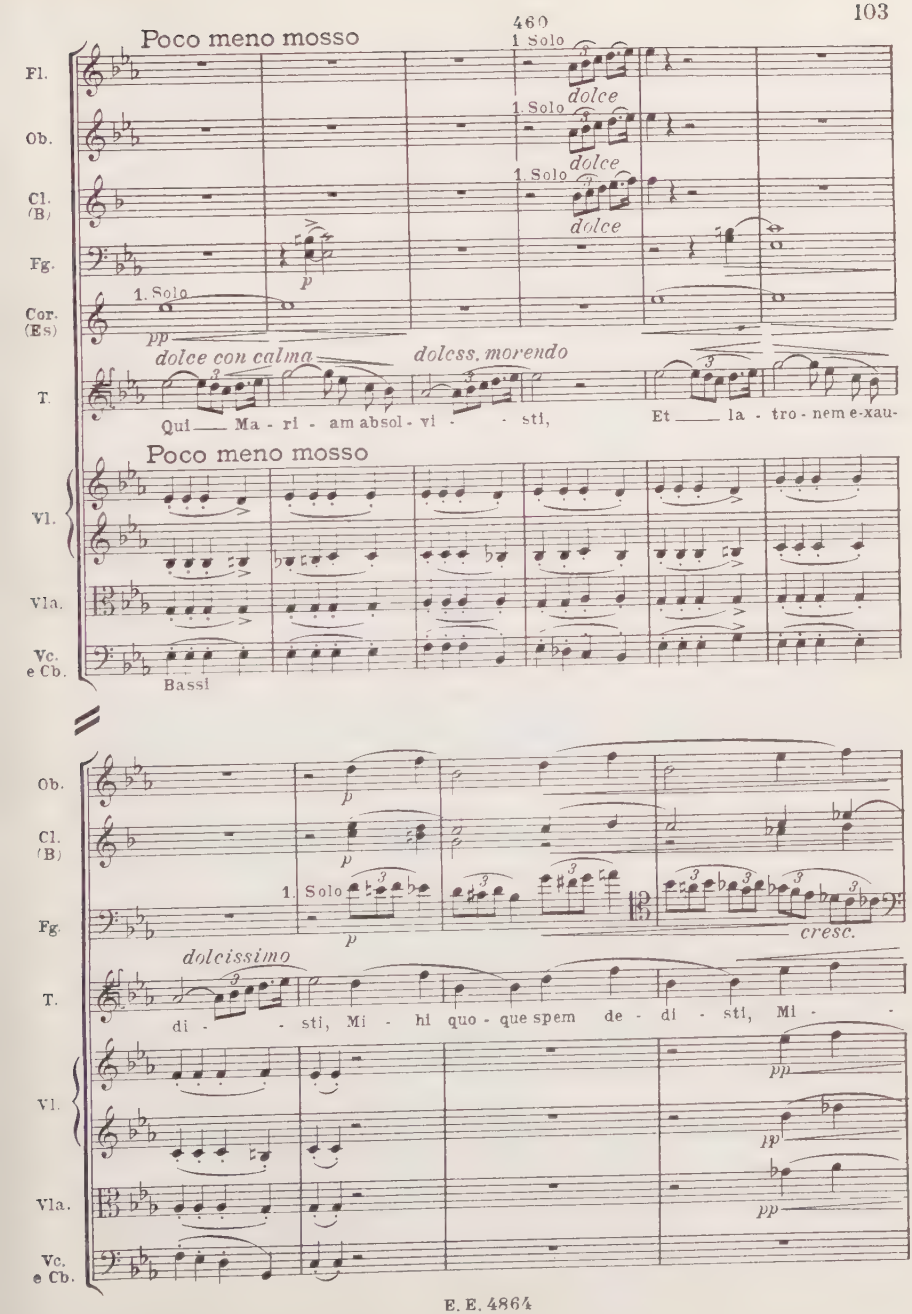

animando sempre sino alla fine
Fl.
Ob.
Cl. (B)
1.
Fg.
pp
a 2
(F)
Cor.
(C)
pp
3.Solo
pp
Soli
S.
M.S.
cas - sus. Ju - ste Ju - dex ul - ti - o - nis, Do - num fac
cas - sus. Ju - ste Ju - dex ul - ti - o - - - - nis, Do-num
animando sempre sino alla fine
Vl.
pp
pp
Vla.
pp
Vc.
pizz.
pp
Cb.
pizz.
pp

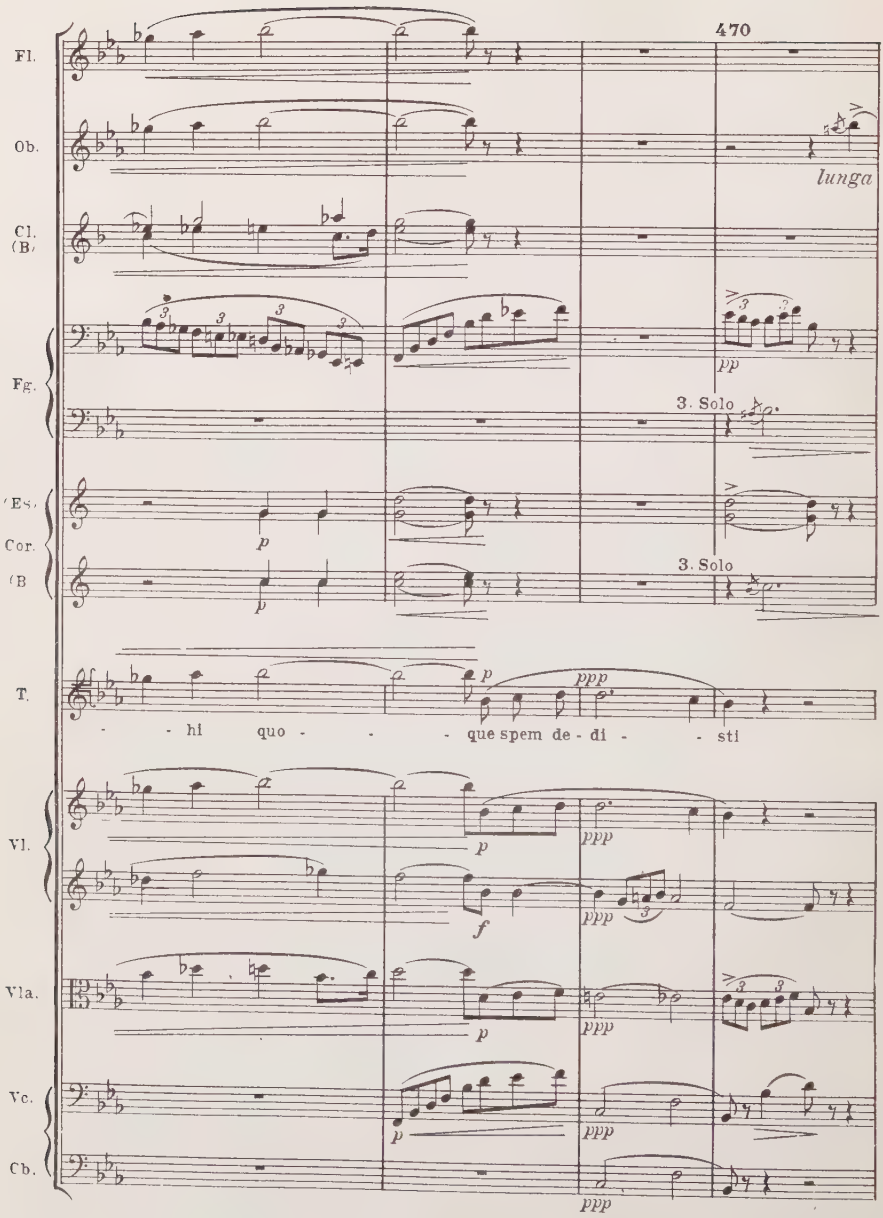

430
un poco animando
Fl.
Ob.
Cl. (B)
dolce
p
Fg.
pp
1.
cresc.
1. Solo
(F)
Cor.
(C)
pp
Soli
S.
re-missi-o-nis An-te di-em ra-ti-o-nis,
pp
M.S.
fac re-missi-o-nis An-te di-em ra-ti-o-nis,
un poco animando
Vl.
pp
cresc.
Vla.
Vc.
arco
Cb.

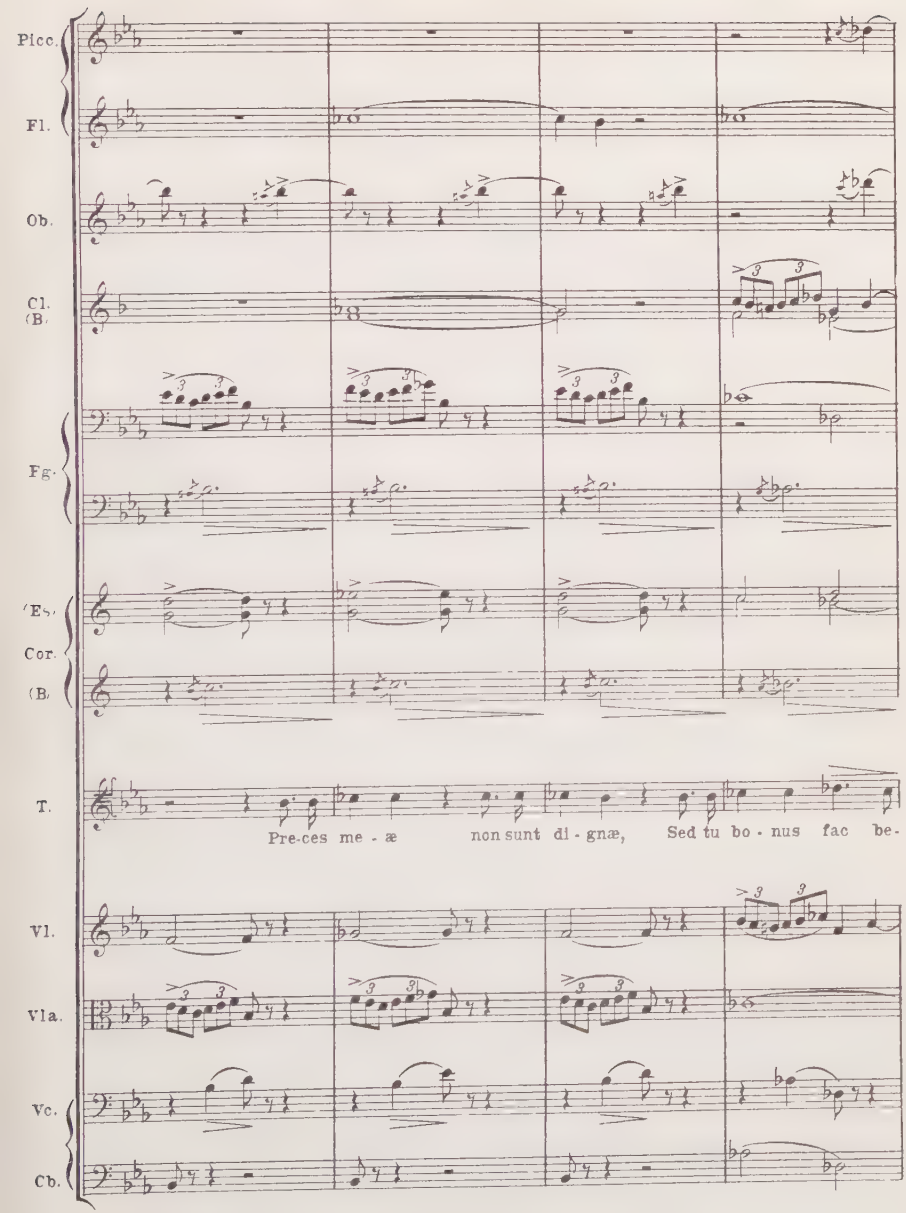

animando
Fl.
Ob.
1. Solo
Cl. (B)
Fg.
(F) Cor. (C)
3. Solo
dolce
Soli
S.
M.S.
Do - - - - - - num fac re-mis-si-o - - - nis, An-te
Do - - - - - - num fac re-mis-si-o - - - nis,
animando
Vl.
Vla.
Vc.
Cb.
pp

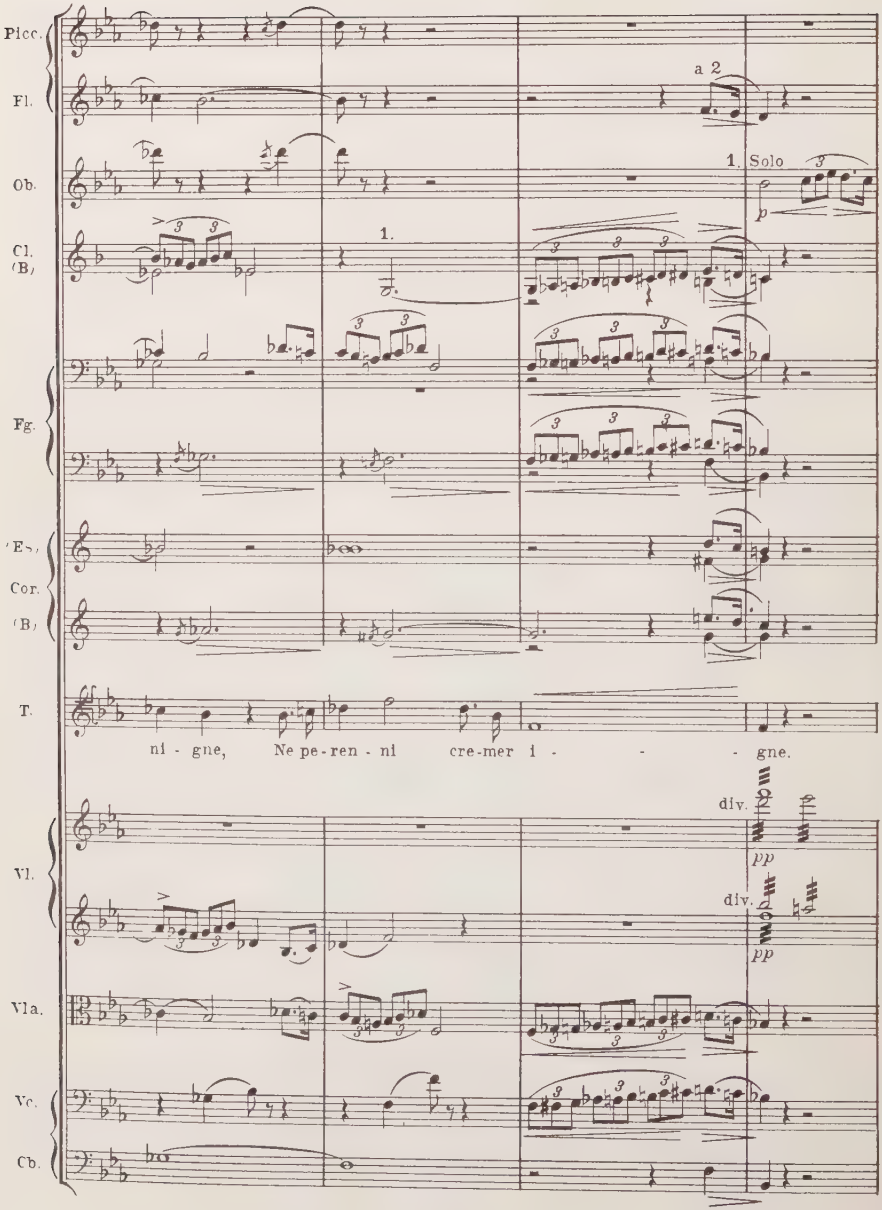

440
Fl.
Ob.
1 Solo
f
Cl. (B)
1.Solo
pp
1.Solo
f
Fg.
(F)
Cor.
(C)
(muta in B)
Soli
S.
M.S.
di-em An-te di-em,
An-te di-em,
An-te di-
An - te di - - em, An-te di-em ra-ti-o-nis,
An-te di - em ra-ti-
Vl.
Vla.
Vc.
f
Cb.

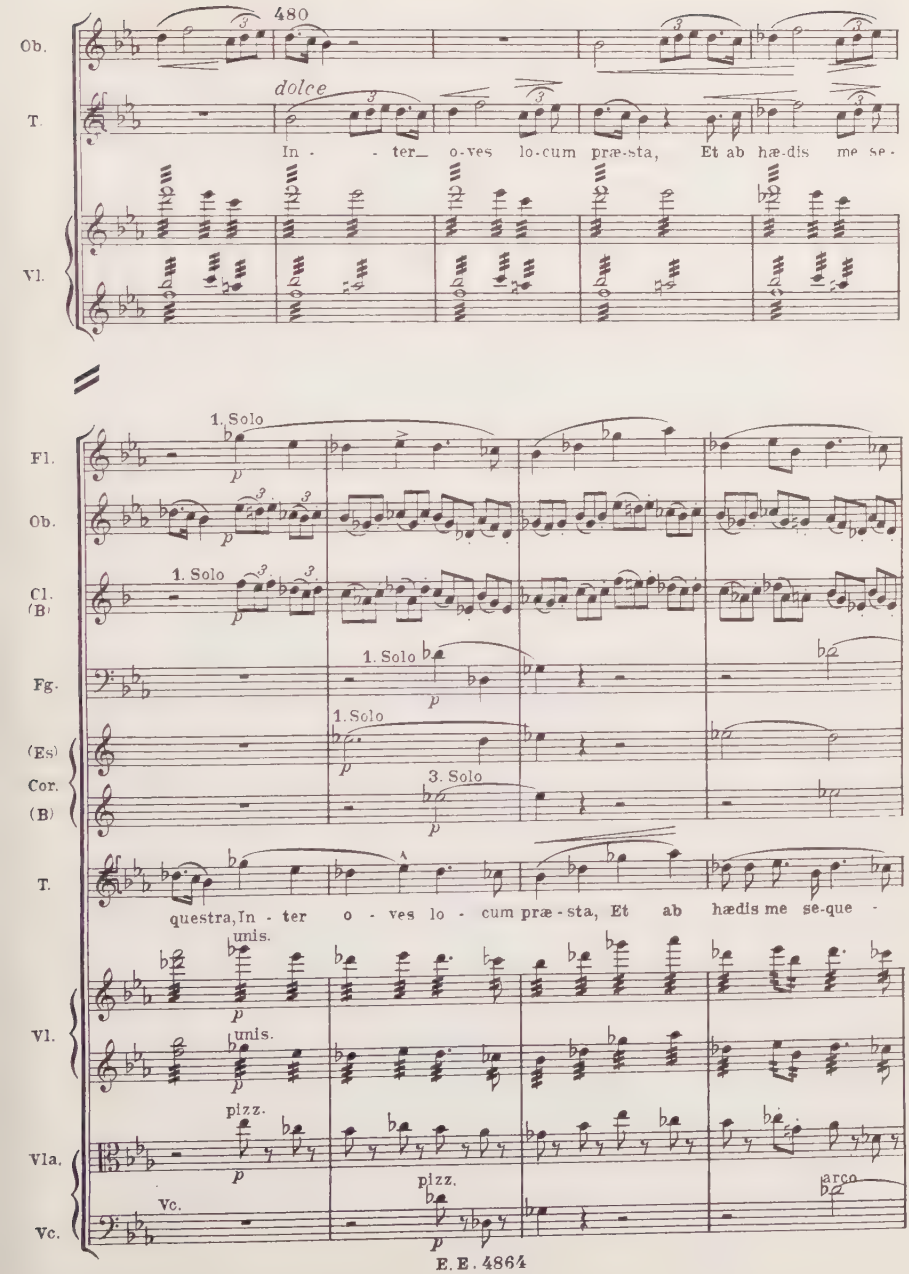

Cor. (F)
1.2.
450
pp
(muta in Es)
Soli
S.
em ra-ti- o - nis.
M.S.
o - - - nis.
T.
In-ge - mi-sco tamquam re - - us: Cul-pa
Vl.
pp col canto
pp
Vla.
Vc.
Cb.
Solo
ppp
ru - bet vul-tus me - us: Sup-pli - can-ti, Sup-pli-can-ti par-ce De - - us.

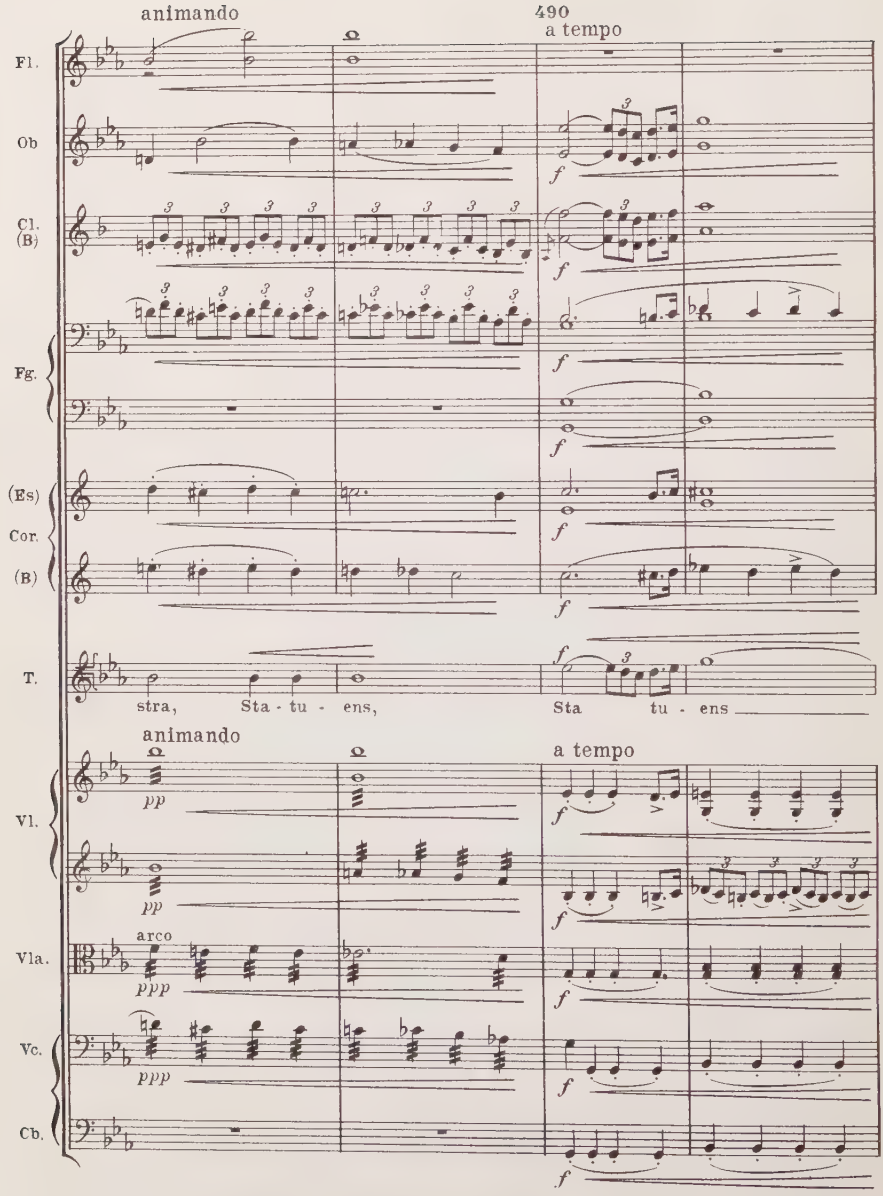

460
Poco meno mosso
1 Solo
dolce
1. Solo
dolce
1. Solo
dolce
dolce
Fl.
Ob.
Cl. (B)
Fg.
Cor. (Es)
T.
1. Solo
p
pp
dolce con calma
dolcss. morendo
Qui — Ma - ri - am absol - vi - - sti,
Et — la - tro - nem e-xau-
Poco meno mosso
Vl.
Vla.
Vc. e Cb.
Bassi
Ob.
Cl. (B)
Fg.
T.
Vl.
Vla.
Vc. e Cb.
p
p
1. Solo
p
cresc.
dolcissimo
di - - sti, Mi - hi quo - que spem de - di - sti, Mi - -
pp
pp
pp

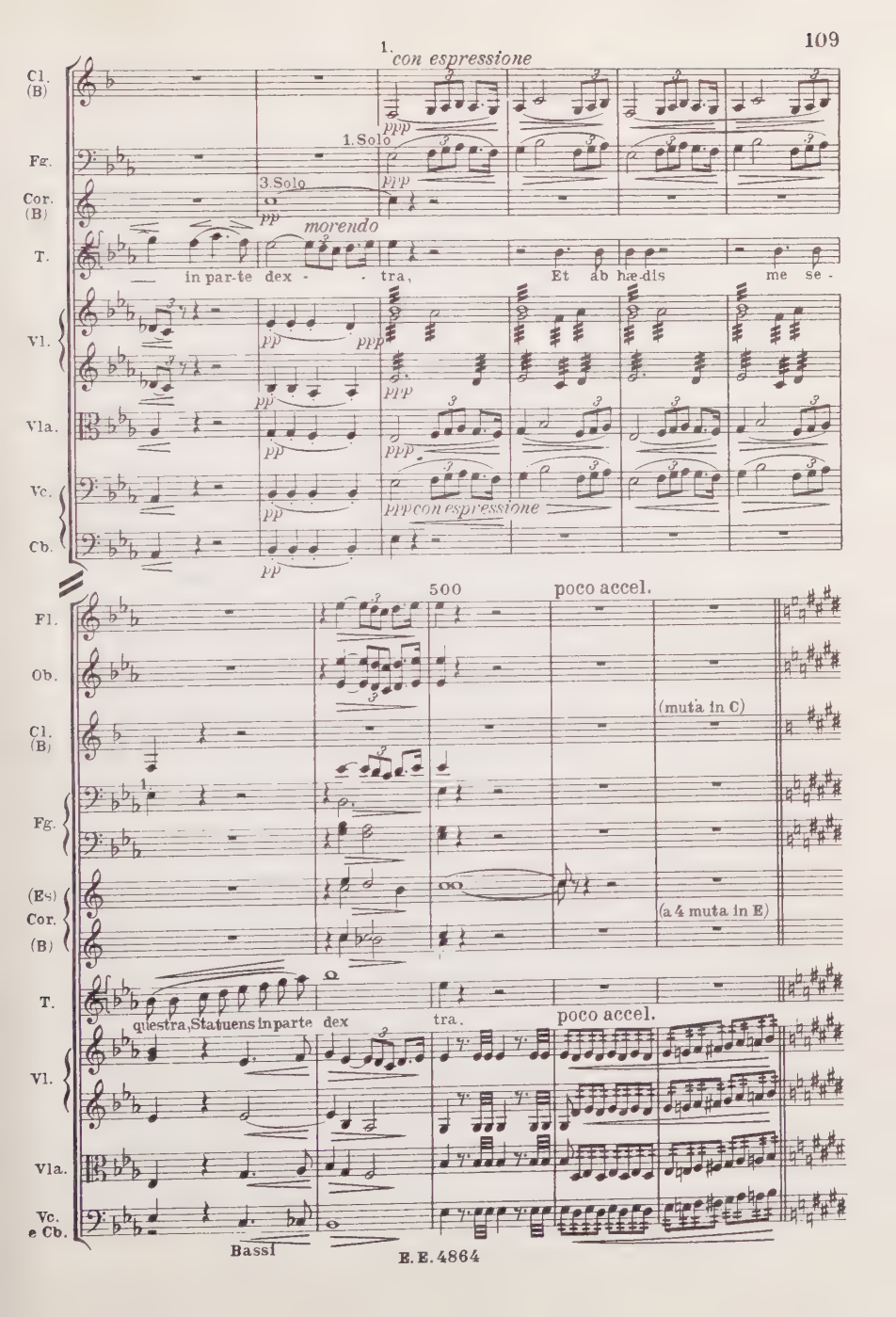

470
Fl.
Ob.
lunga
Cl.
(B♭)
pp
Fg.
3. Solo
(Es)
Cor.
(B)
p
3. Solo
T.
p
ppp
- - hi quo - - - que spem de - di - - sti
Vl.
p
ppp
f
ppp
Vla.
p
ppp
Vc.
p
ppp
Cb.
ppp

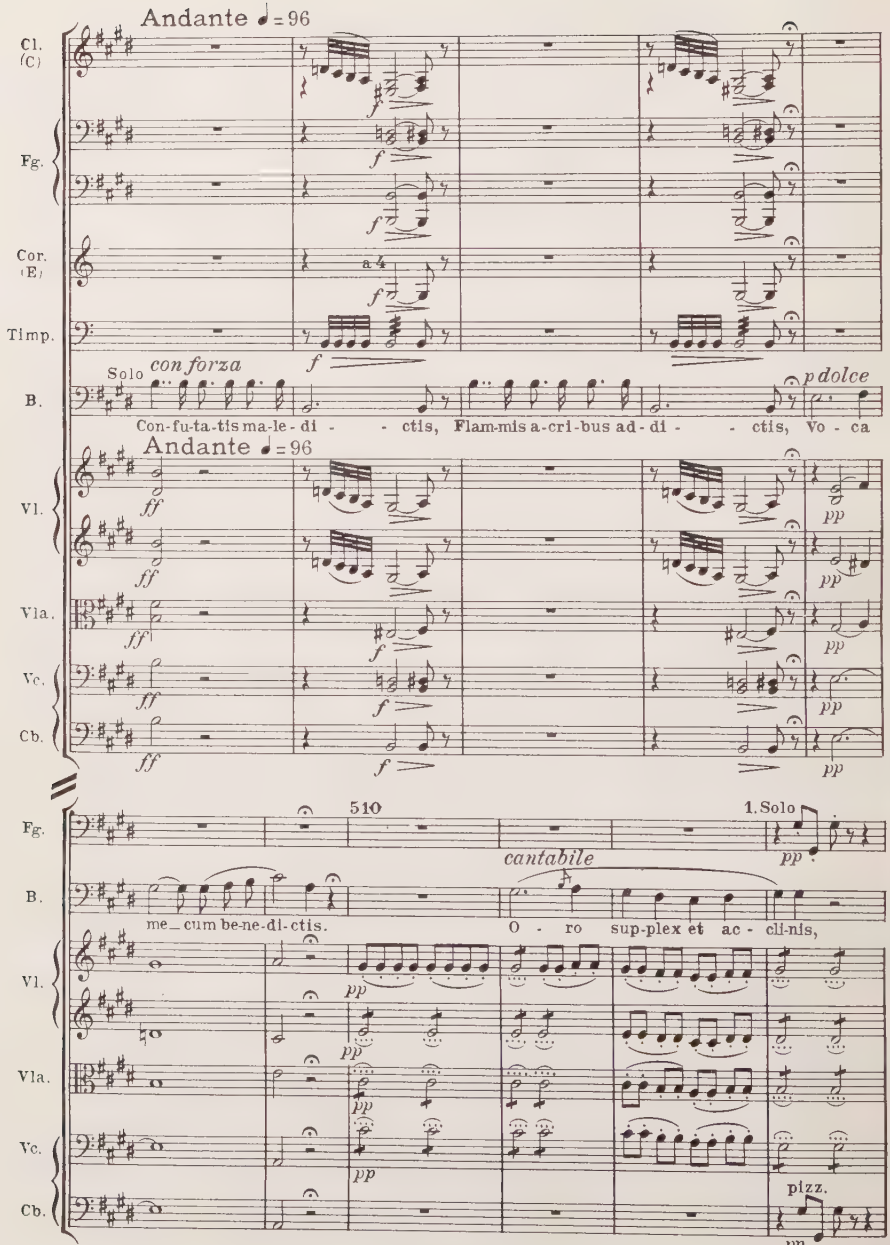

Picc.
Fl.
Ob.
Cl.
(B.
Fg.
(Es.
Cor.
(B.
T.
Pre-ces me - æ non sunt di - gnæ, Sed tu bo - nus fac be-
Vl.
Vla.
Vc.
Cb.

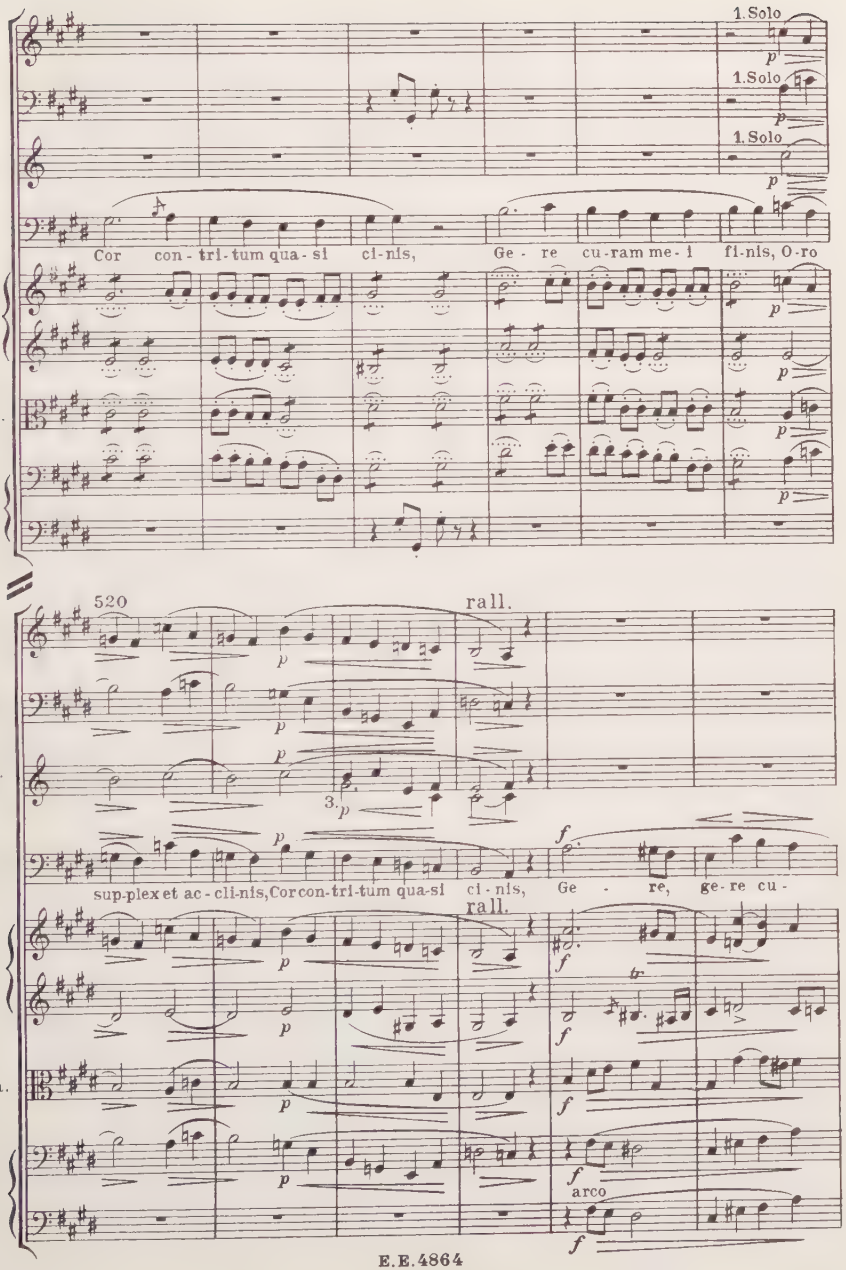

Picc.
Fl.
a 2
Ob.
1. Solo
Cl. (B)
1.
Fg.
(Es)
Cor.
(B)
T.
ni - gne, Ne pe - ren - ni cre-mer i - - - gne.
div.
pp
Vl.
div.
pp
Vla.
Vc.
Cb.

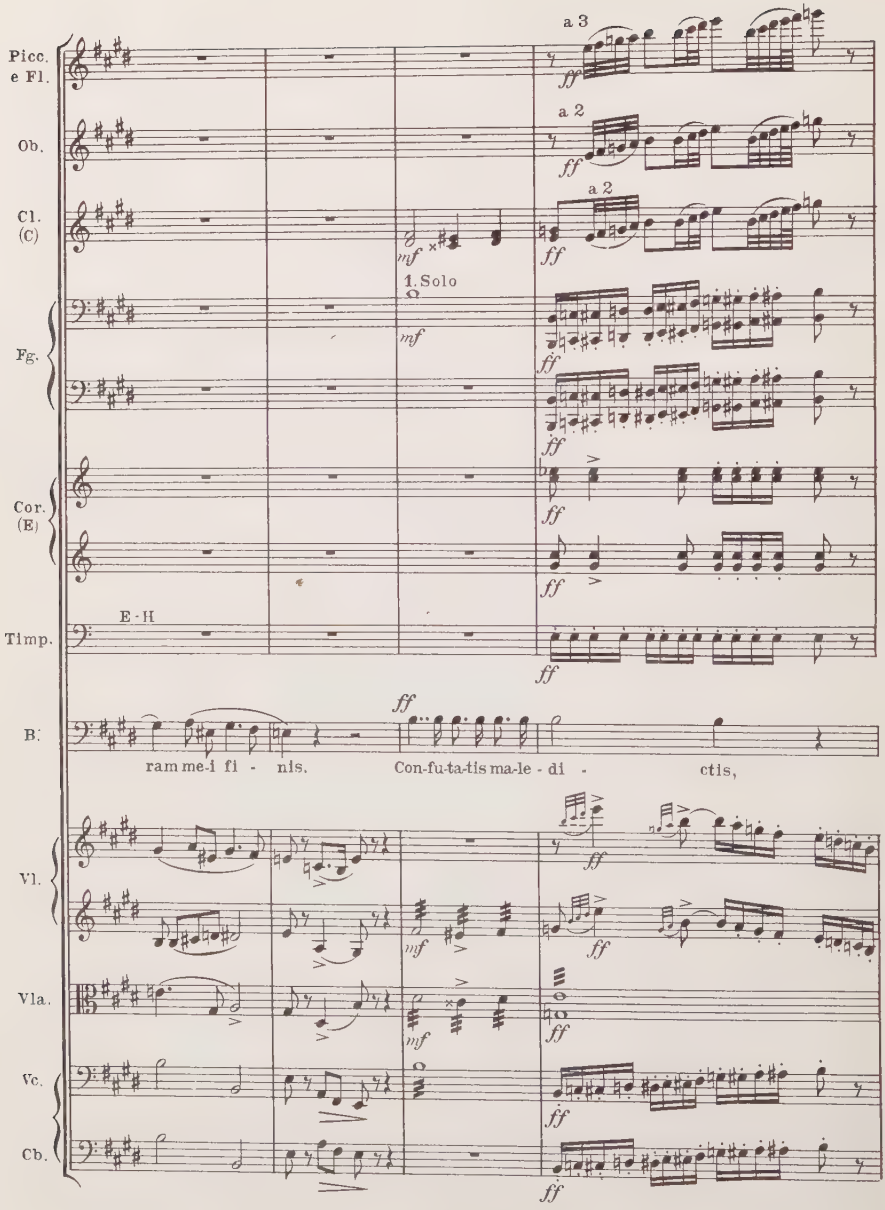

480
Ob.
T.
dolce
In - - ter_ o-ves lo-cum præ-sta, Et ab hæ-dis me se-
Vl.
1. Solo
Fl.
Ob.
Cl. (B)
1. Solo
Fg.
1. Solo
(Es) Cor. (B)
3. Solo
T.
questra, In - ter o - ves lo - cum præ - sta, Et ab hædis me se-que -
unis.
Vl.
unis.
pizz.
Vla.
Vc.
pizz.
arco
Vc.

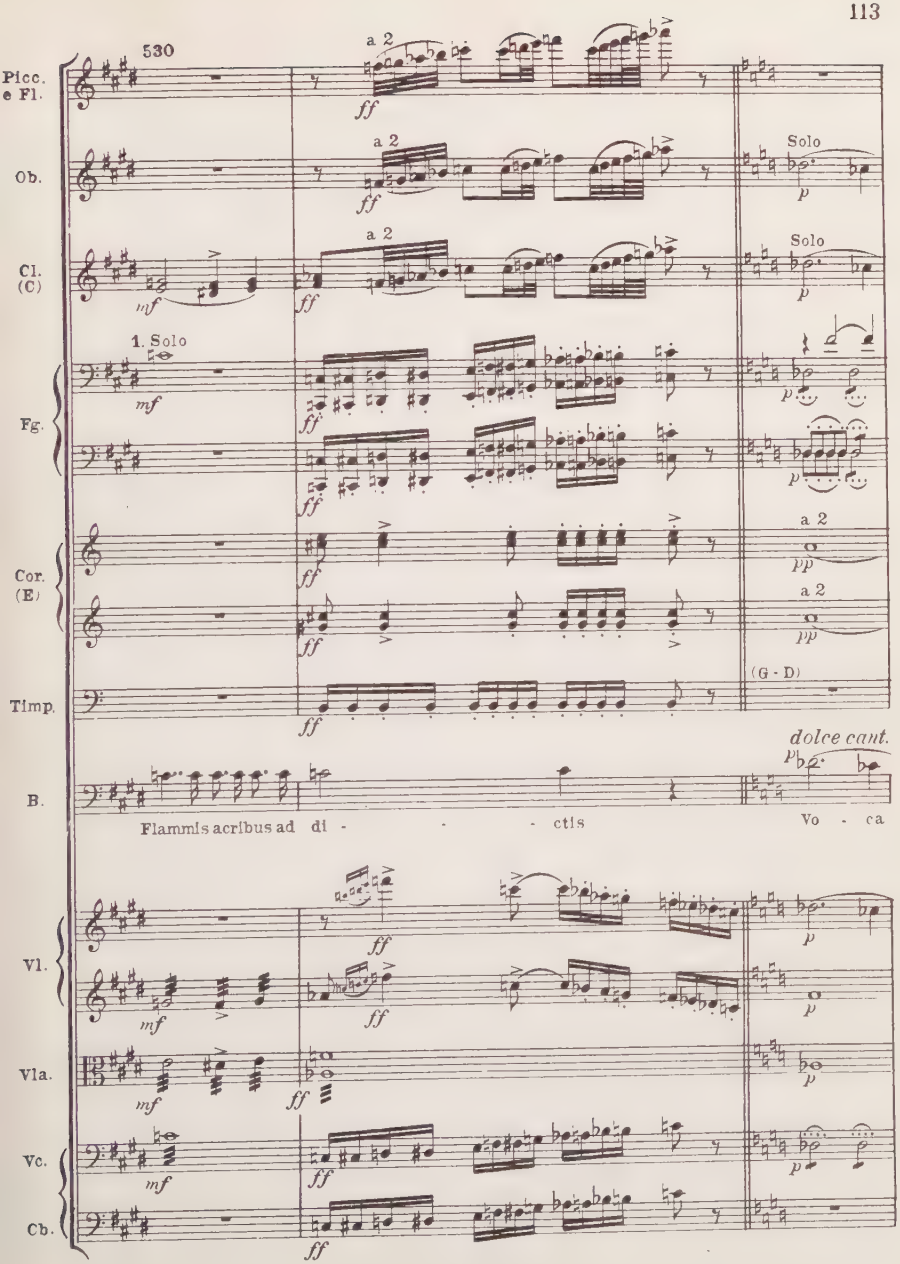

animando
490
a tempo
Fl.
Ob
Cl. (B)
Fg.
(Es)
Cor.
(B)
T.
stra, Sta - tu - ens,
Sta tu - ens
animando
a tempo
Vl.
Vla.
arco
Vc.
Cb.

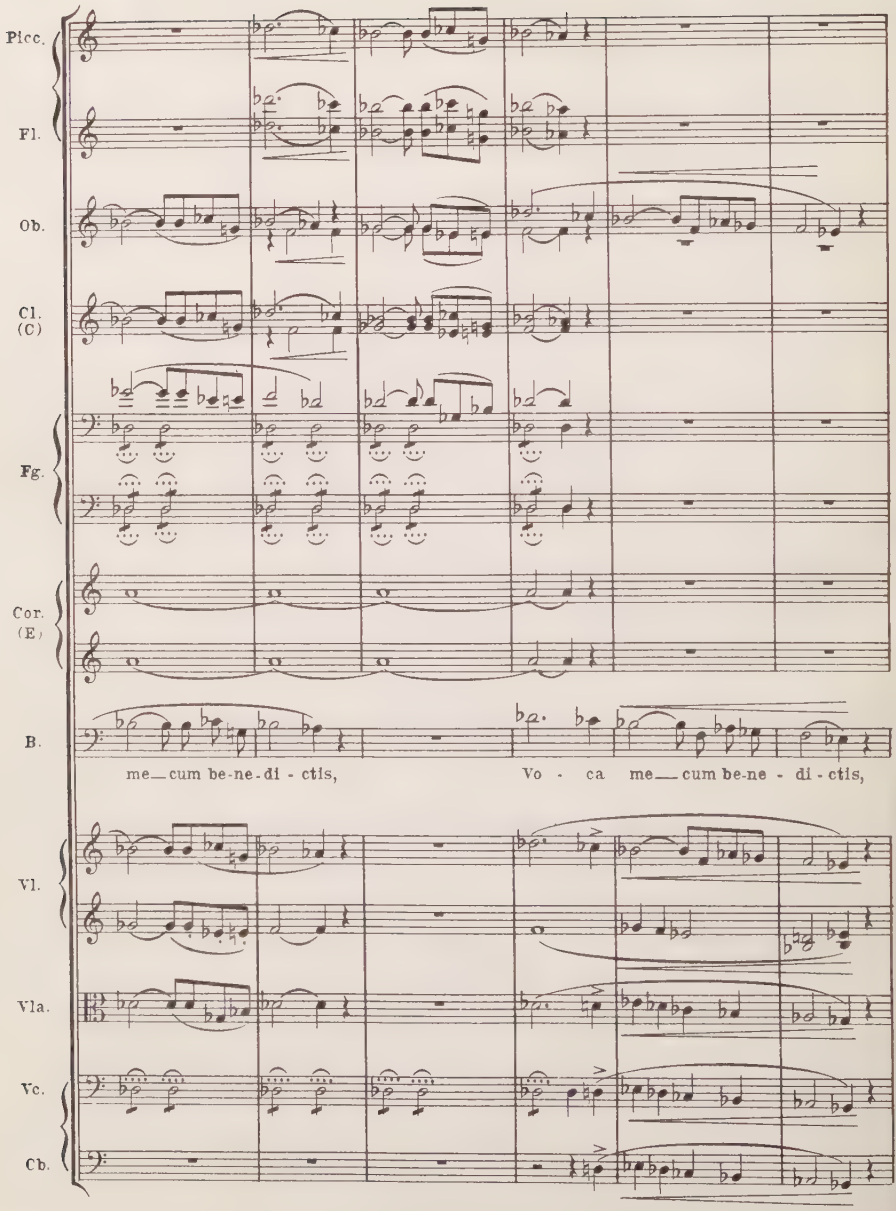

1.
con espressione
Cl. (B)
Fg.
Cor. (B)
T.
Vl.
Vla.
Vc.
Cb.
1. Solo
3. Solo
morendo
in par-te dex - - tra,
Et ab hæ-dis me se -
con espressione
500
poco accel.
Fl.
Ob.
(muta in C)
(Es)
Cor.
(B)
(a 4 muta in E)
questra, Statuens in parte dex
tra.
poco accel.
Vc. e Cb.
Bassi

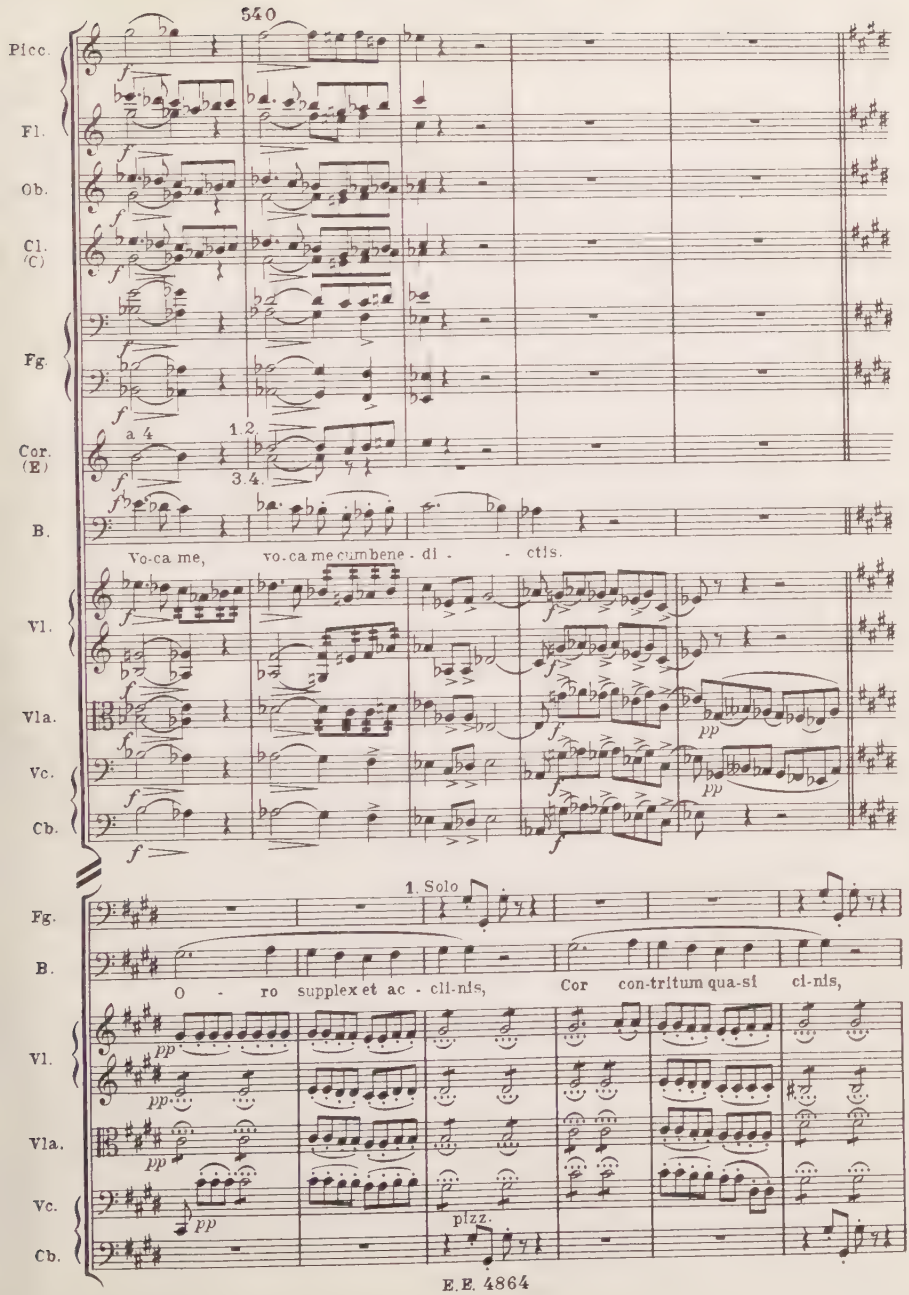

Andante ♩= 96
Cl. (C)
Fg.
Cor. (E)
a 4
Timp.
Solo con forza
B.
p dolce
Con-fu-ta-tis ma-le-di - - ctis, Flam-mis a-cri-bus ad-di - - ctis, Vo - ca
Andante ♩= 96
Vl.
Vla.
Vc.
Cb.
510
1. Solo
cantabile
me_cum be-ne-di-ctis.
O - ro sup-plex et ac - cli-nis,
pizz.

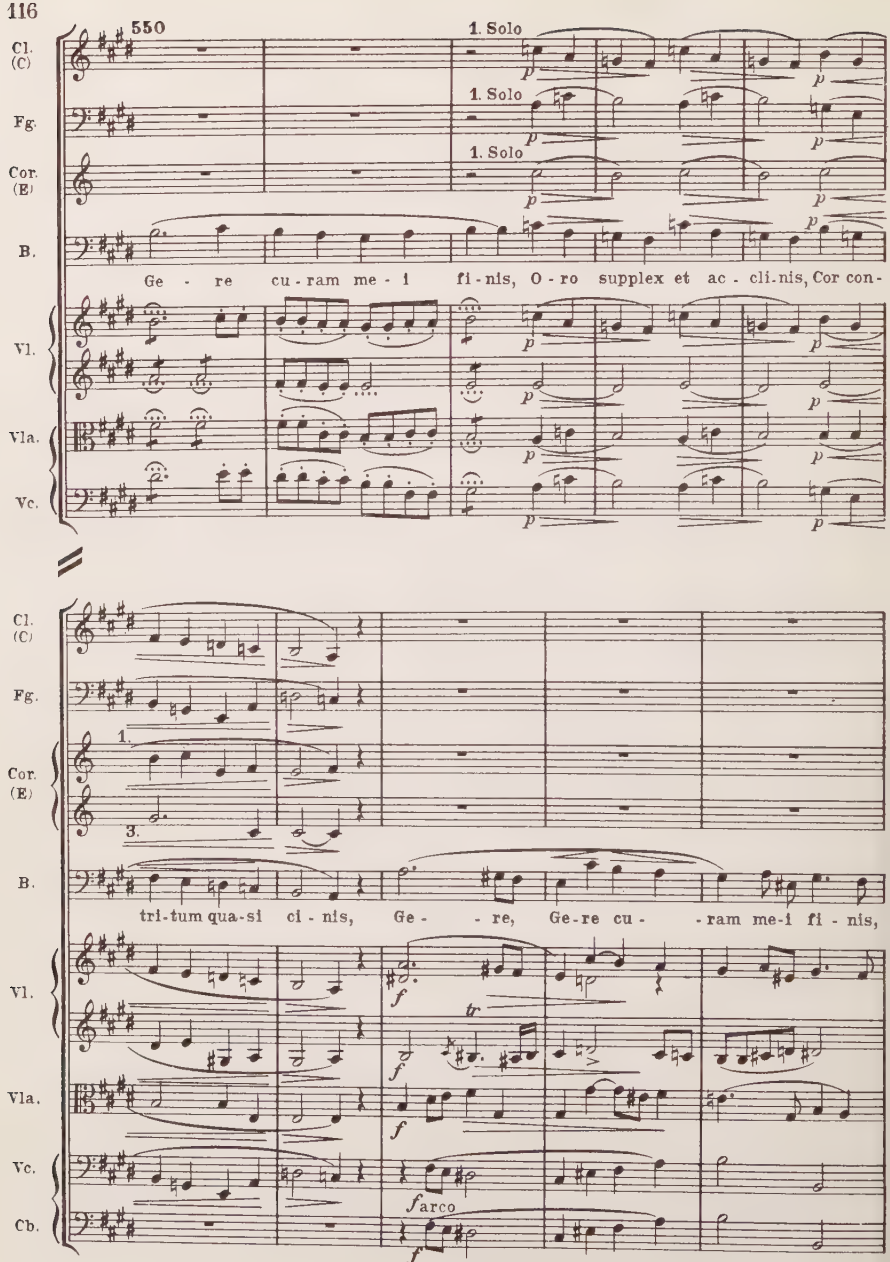

Cl. (C)
Fg.
Cor. (E)
B.
Vl.
Vla.
Vc.
Cb.
1.Solo
1.Solo
1.Solo
Cor con-tri-tum qua-si ci-nis, Ge-re cu-ram me-i fi-nis, O-ro
520
rall.
sup-plex et ac-cli-nis, Cor con-tri-tum qua-si ci-nis, Ge - re, ge-re cu-
rall.
arco

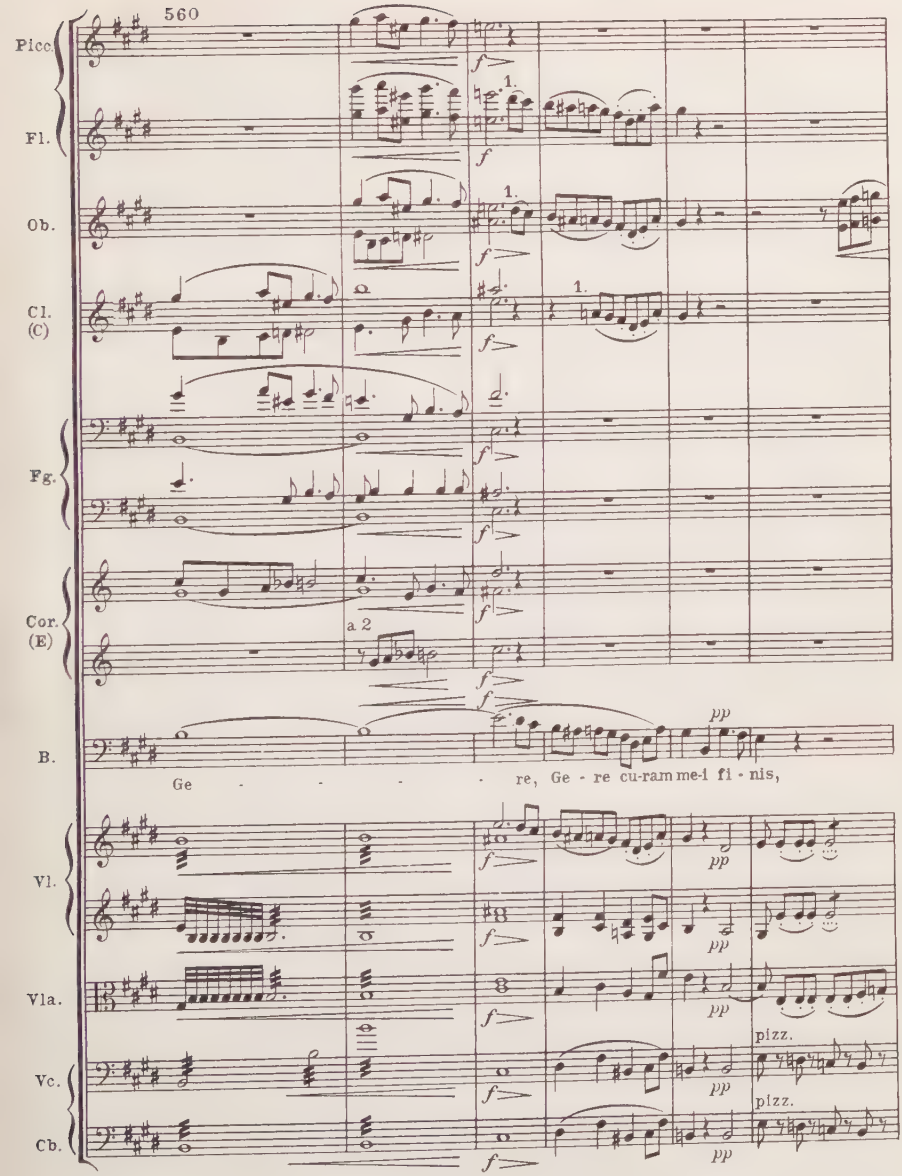

Picc. e Fl.
Ob.
Cl. (C)
Fg.
Cor. (E)
Timp.
B.
Vl.
Vla.
Vc.
Cb.
a 3
a 2
a 2
1. Solo
E-H
ram me-i fl - nis.
Con-fu-ta-tis ma-le - di - ctis,

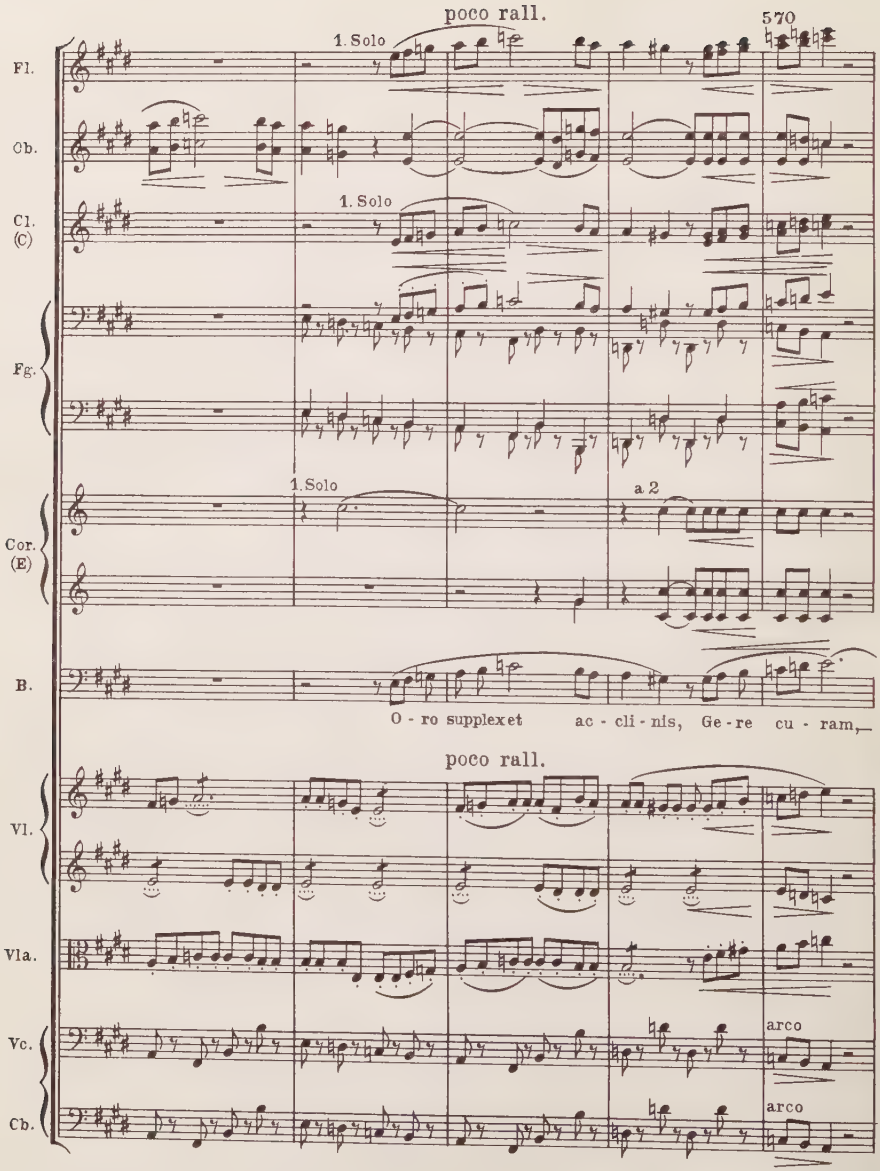

530
Picc. e Fl.
Ob.
Cl. (C)
Fg.
Cor. (E)
Timp.
B.
Vl.
Vla.
Vc.
Cb.
a 2
Solo
1. Solo
(G - D)
dolce cant.
Flammis acribus ad di - - - ctis
Vo - ca

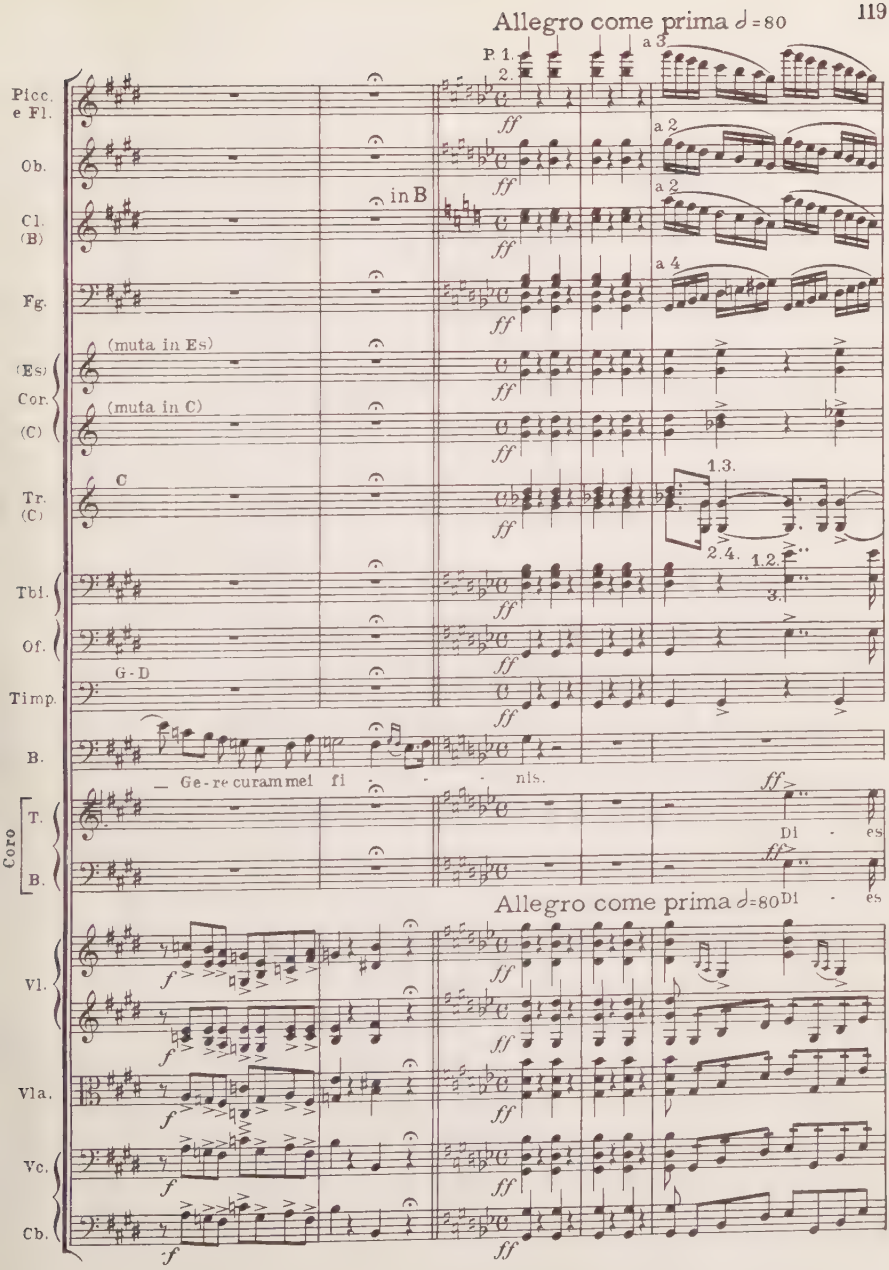

Picc.
Fl.
Ob.
Cl. (C)
Fg.
Cor. (E)
B.
me_cum be-ne-di-ctis,
Vo - ca me_cum be-ne - di-ctis,
Vl.
Vla.
Vc.
Cb.

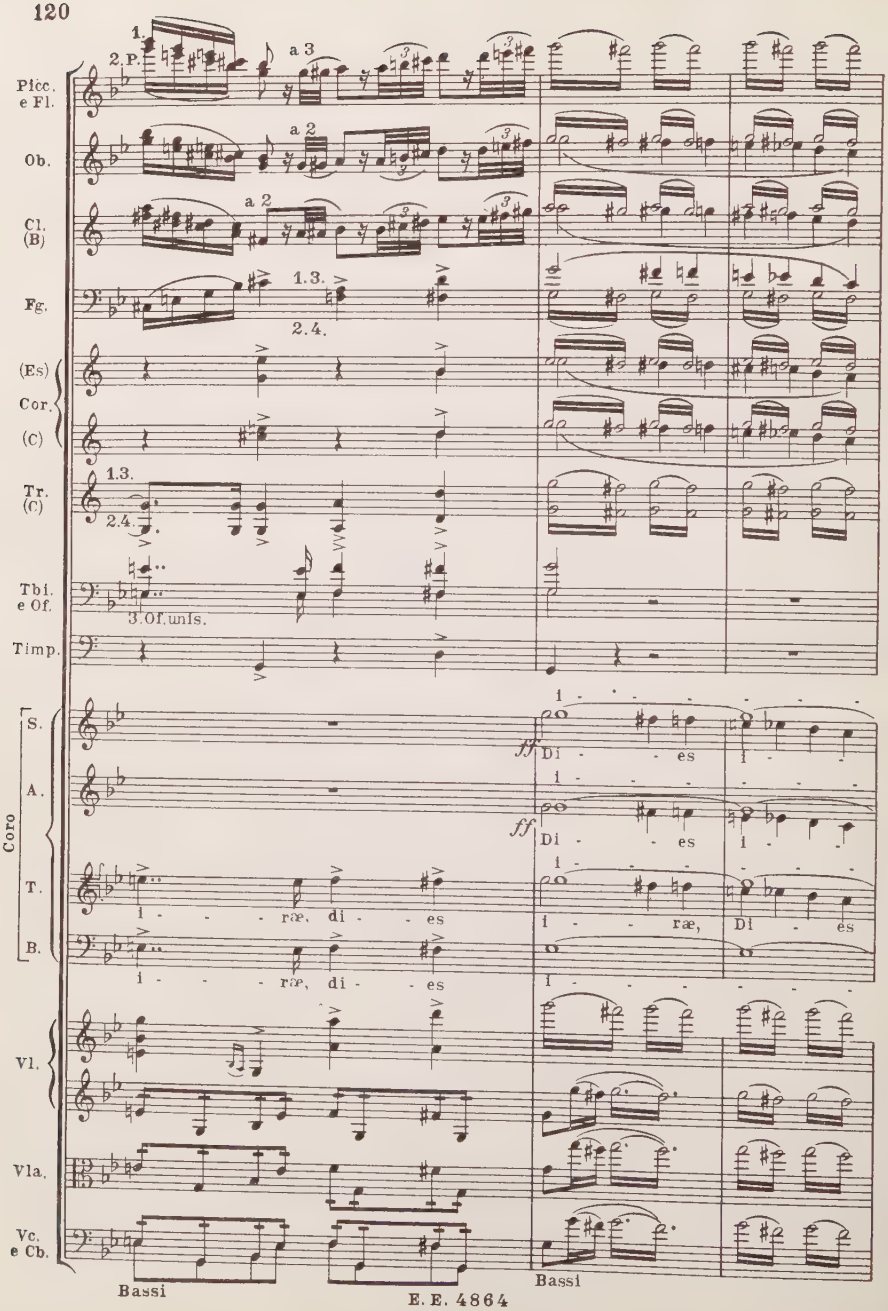

540
Picc.
Fl.
Ob.
Cl. (C)
Fg.
a 4
1.2.
3.4.
Cor. (E)
B.
Vo-ca me, vo-ca me cum bene - di - - ctis.
Vl.
Vla.
Vc.
Cb.
pp
1. Solo
O - ro supplex et ac - cli-nis, Cor con-tritum qua-si ci-nis,
pizz.

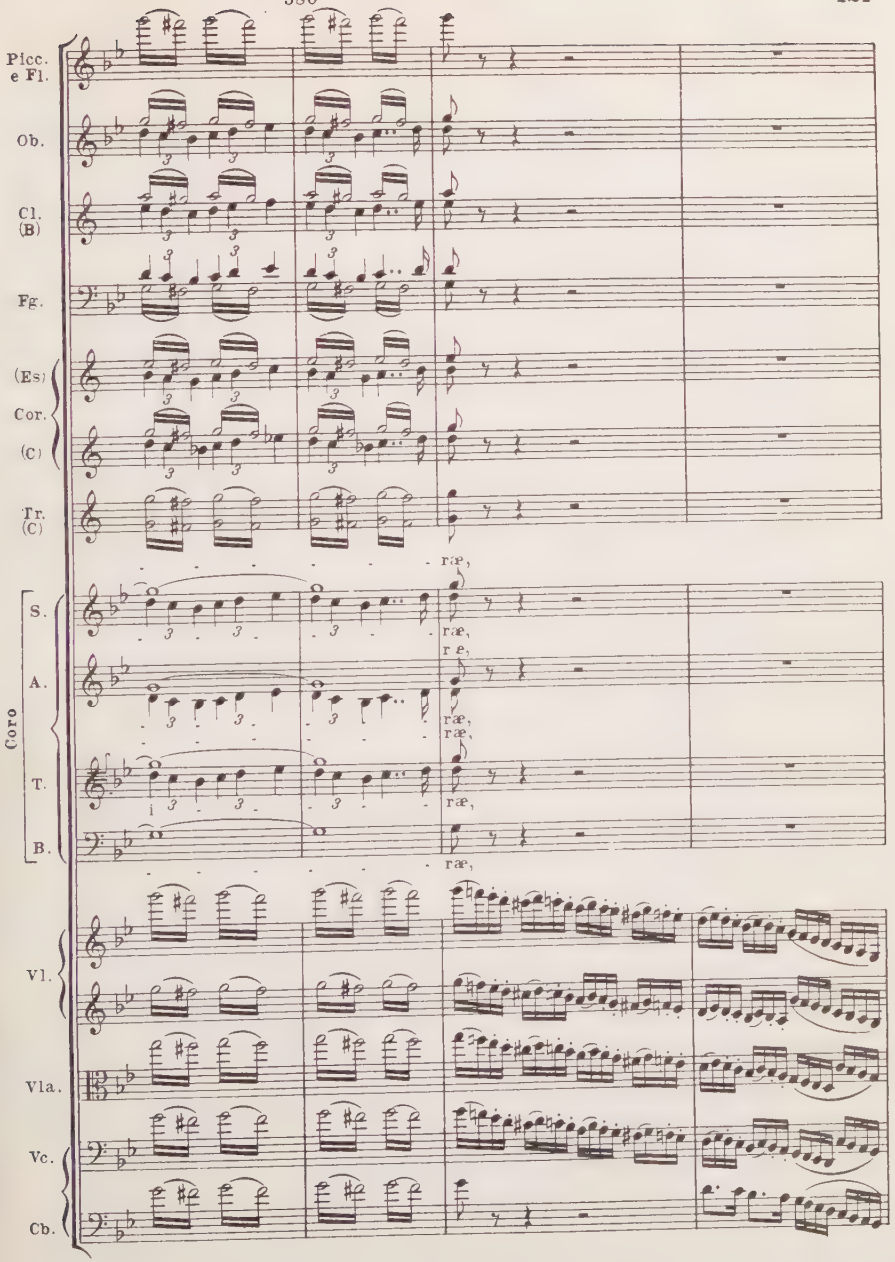

550
1. Solo
1. Solo
1. Solo
Cl. (C)
Fg.
Cor. (E)
B.
Vl.
Vla.
Vc.
Ge - re cu - ram me - i fi - nis, O - ro supplex et ac - cli - nis, Cor con -
1.
3.
tri - tum qua - si ci - nis, Ge - - re, Ge - re cu - - ram me - i fi - nis,
Cb.
arco

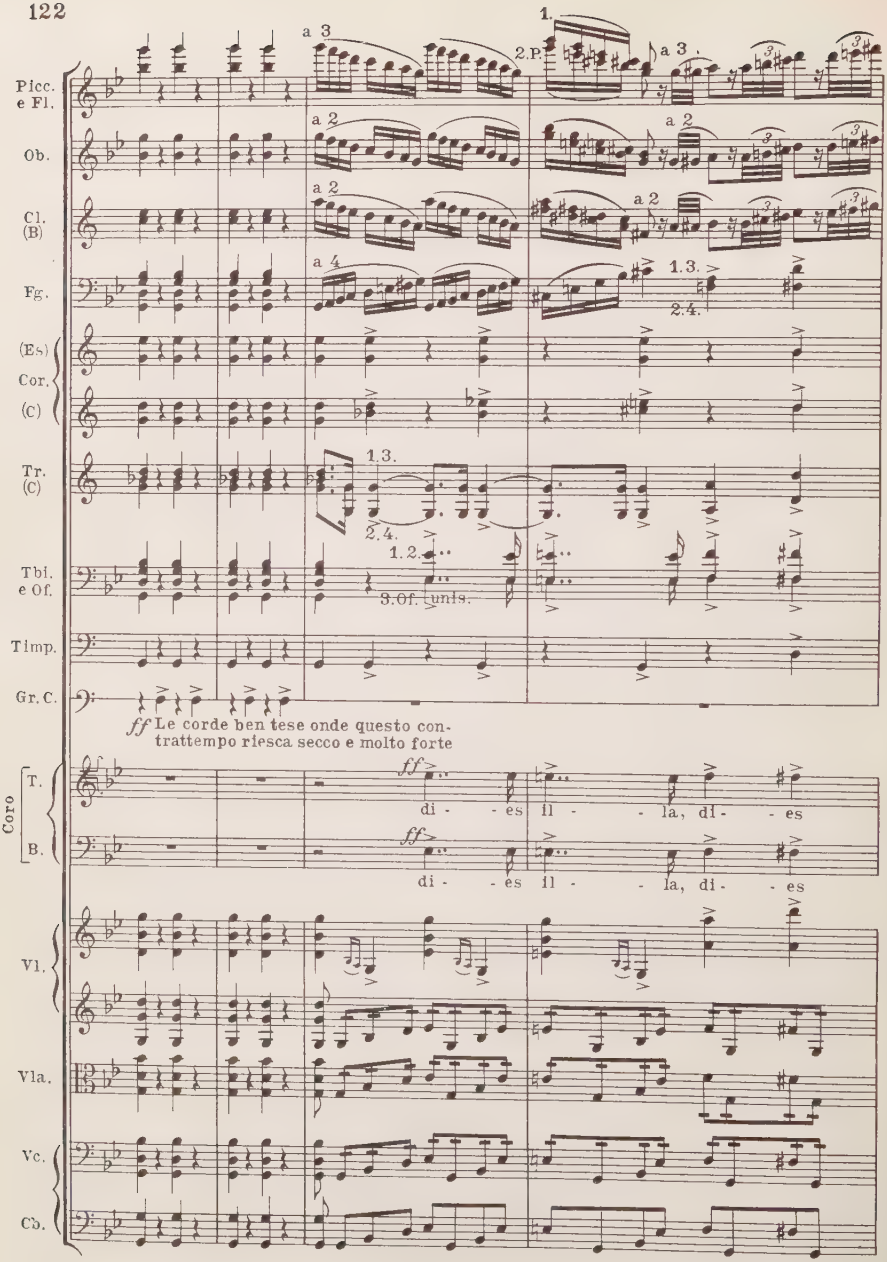

560
Picc.
Fl.
Ob.
Cl. (C)
Fg.
Cor. (E)
B.
Vl.
Vla.
Vc.
Cb.
1.
a 2
f
pp
Ge - - - - - re, Ge - re cu-ram me-i fi - nis,
pizz.

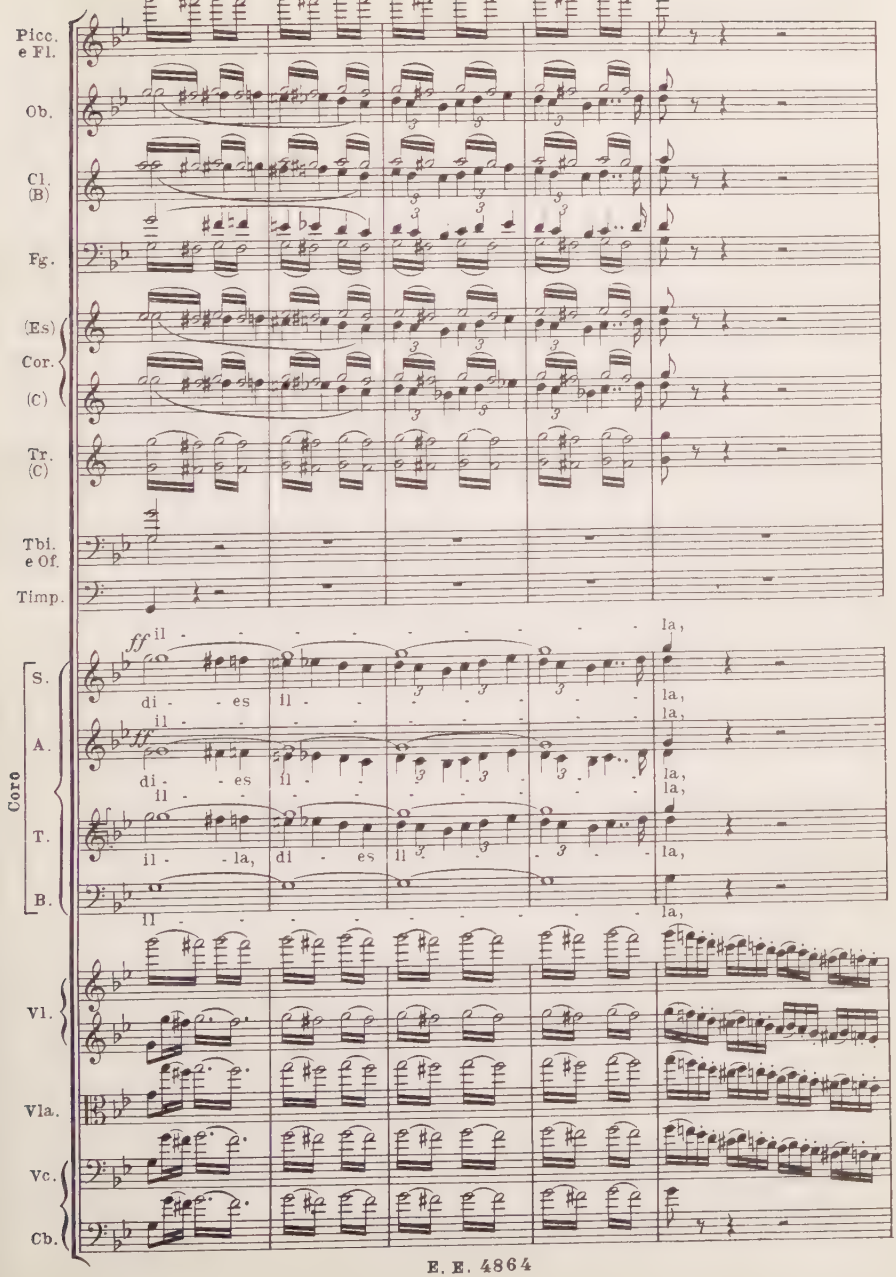

poco rall.
570
1. Solo
Fl.
Ob.
Cl. (C)
1. Solo
Fg.
1. Solo
a 2
Cor. (E)
B.
O - ro supplexet ac - cli - nis, Ge - re cu - ram,
poco rall.
Vl.
Vla.
Vc.
arco
Cb.
arco

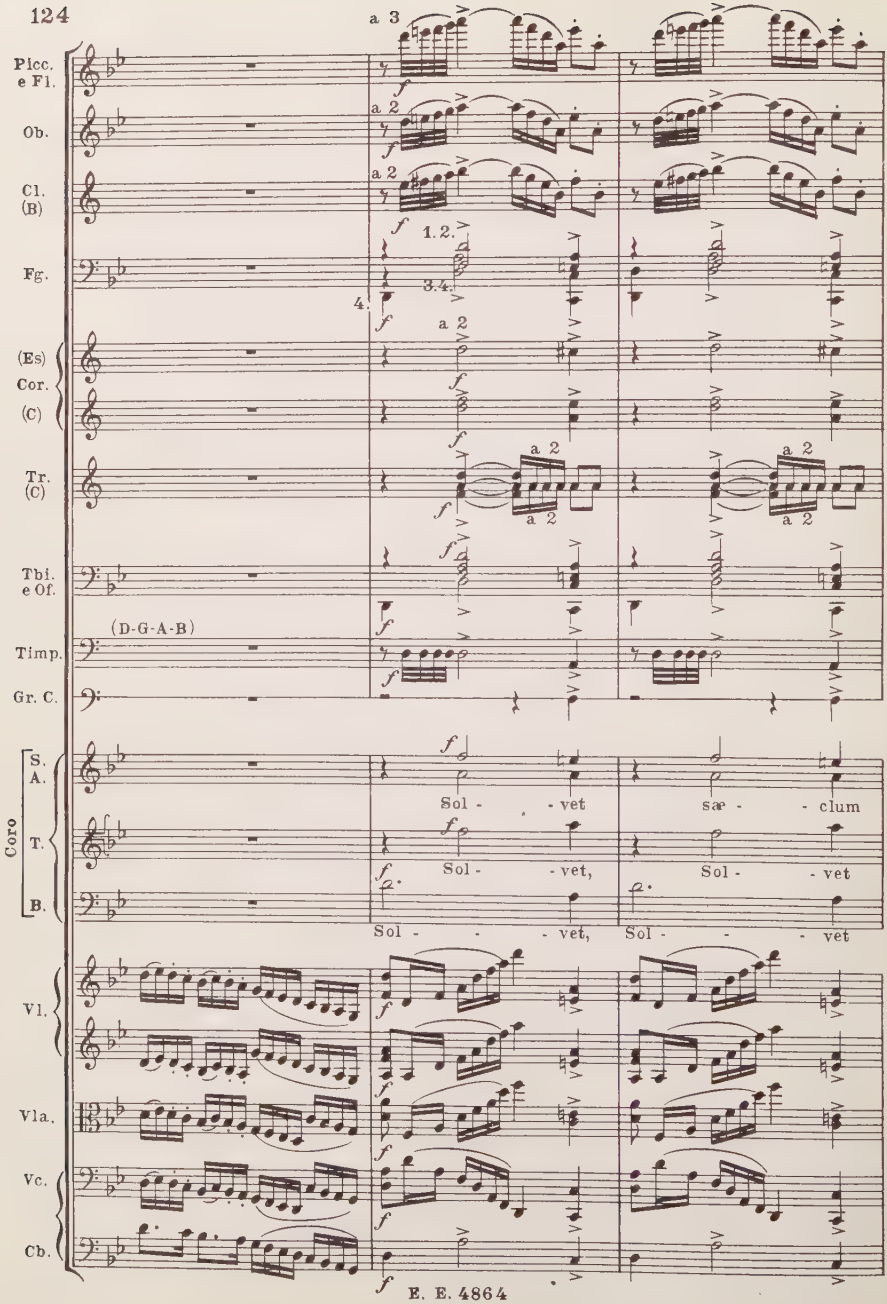

Allegro come prima ♩=80
P. 1.
2.
a 3
a 2
a 2
a 4
Picc. e Fl.
Ob.
Cl. (B)
Fg.
in B
(muta in Es)
(muta in C)
(Es) Cor. (C)
C
Tr. (C)
1.3.
2.4.
1.2.
3.
Tbl.
Of.
G - D
Timp.
B.
— Ge - re curam mei fi - - - nis.
Coro
T.
B.
ff
Di - es
Allegro come prima ♩=80
Di - es
Vl.
Vla.
Vc.
Cb.
f
ff

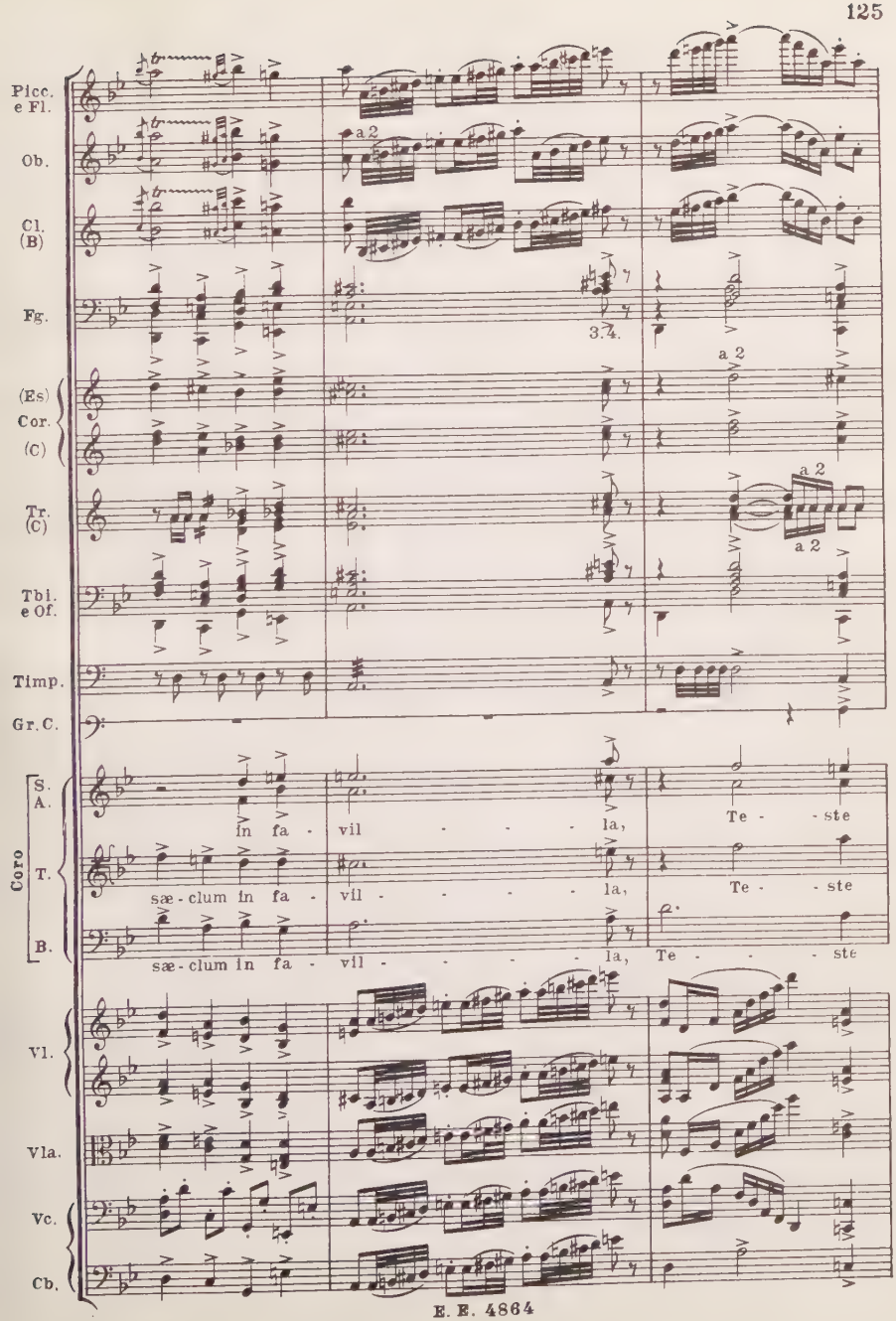

1.
2.
Picc. e Fl.
a 3
Ob.
a 2
Cl. (B)
a 2
Fg.
1.3.
2.4.
(Es)
Cor.
(C)
Tr. (C)
1.3.
2.4.
Tbi. e Of.
3. Of. unis.
Timp.
Coro
S.
A.
T.
B.
ff
Di - es
ff
Di - es
i - - - ræ, di - es
i - - - ræ, di - es
i - - - ræ, Di - es
Vl.
Vla.
Vc. e Cb.
Bassi
Bassi


Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(C)
Tr. (C)
Coro
S.
A.
T.
B.
ræ,
Vl.
Vla.
Vc.
Cb.


Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Gr. C.
Coro
T.
B.
Vl.
Vla.
Vc.
Cb.
a 3
a 2
a 4
1.
2.P.
1.3.
2.4.
1.2.
3.Of. (uns.)
ff Le corde ben tese onde questo contrattempo riesca secco e molto forte
di - es il - la, di - es

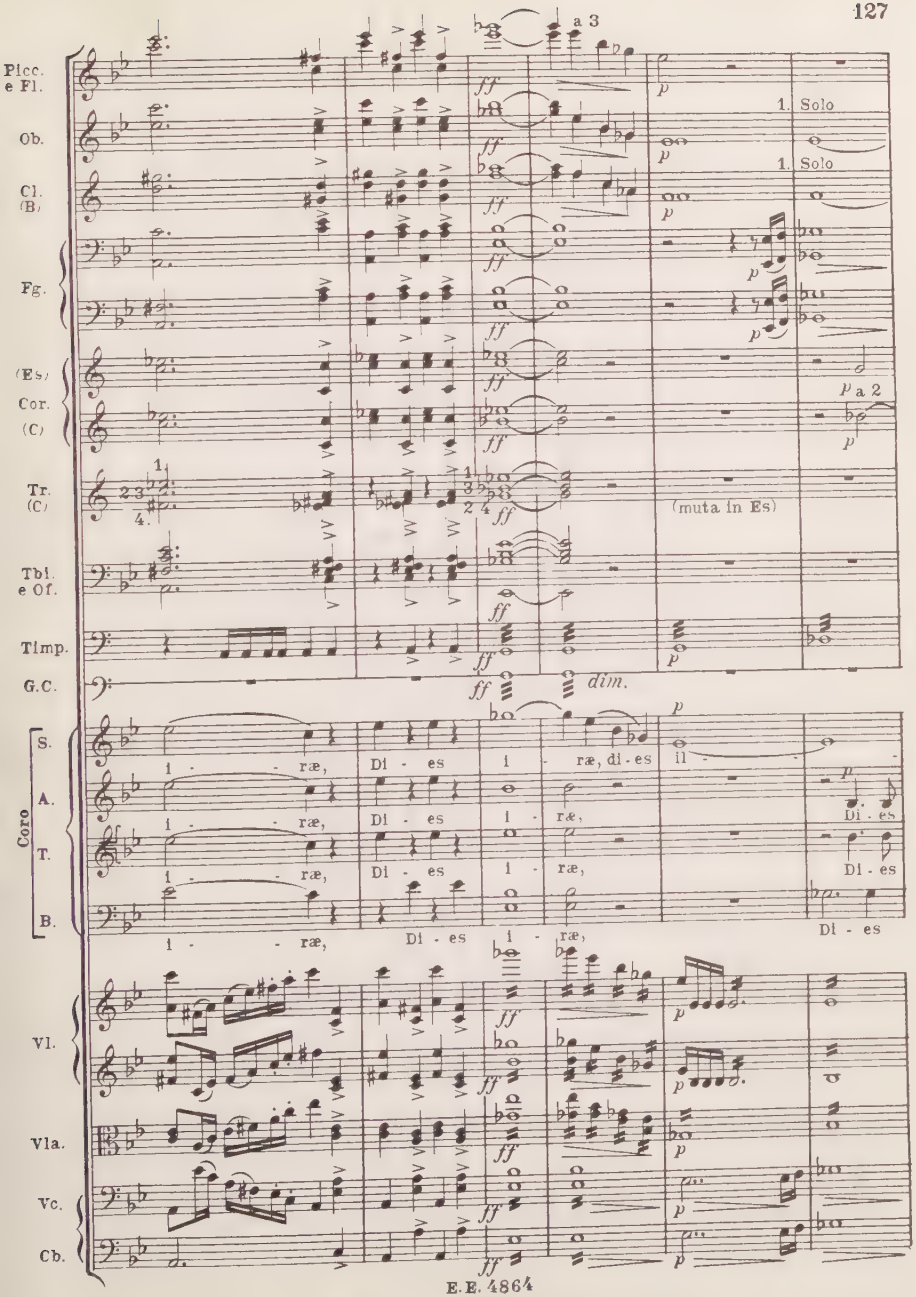

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(C)
Tr. (C)
Tbi. e Of.
Timp.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
ff il - - - - - - - - - - - - la,
di - - es il - - - - - - - - la,
il - - - - - - - - - - - - la,
ff il - - - - - - - - - - - - la,
di - - es il - - - - - - - - la,
il - - - - - - - - - - - - la,
il - - la, di - es il - - - - la,
il - - - - - - - - - - - - la,

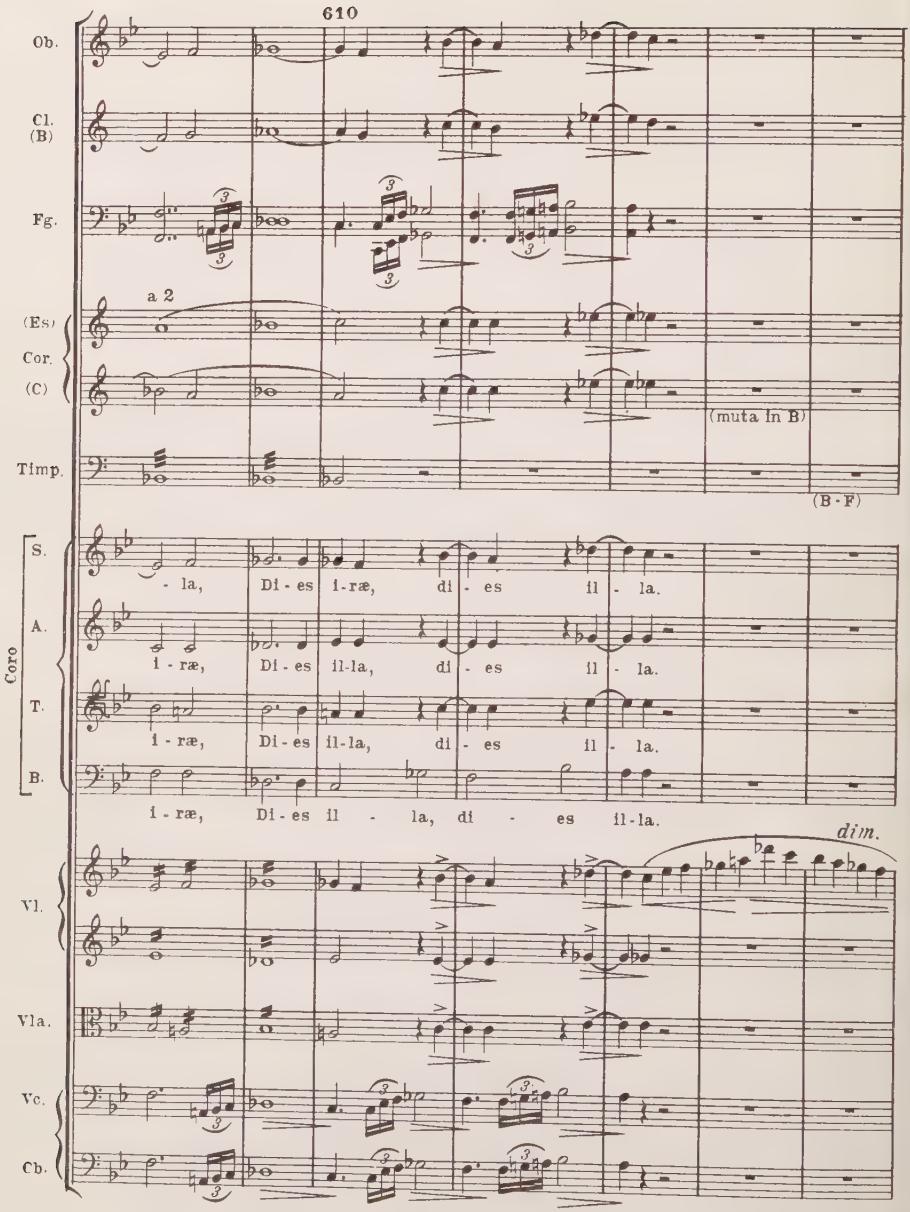

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Gr. C.
Coro
S. A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 3
a 2
1.2.
3.4.
4.
(D-G-A-B)
Sol - - vet
sæ - - clum
Sol - - vet,
Sol - - vet
Sol - - vet, Sol - - vet

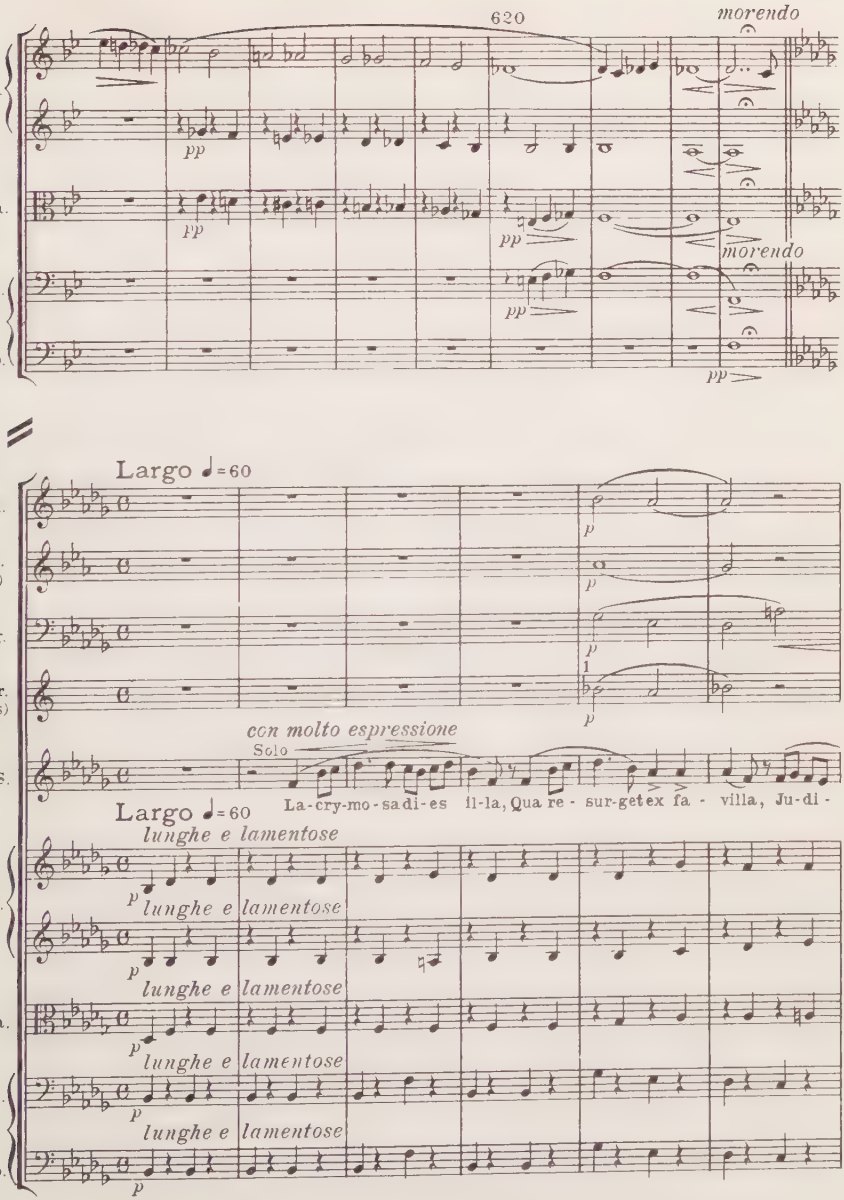

Picc. e Fl.
Ob.
Cl. (B)
Fg.
3.4.
a 2
(Es) Cor. (C)
a 2
Tr. (C)
a 2
Tbl. e Of.
Timp.
Gr.C.
Coro
S. A.
T.
B.
in fa - vil - - - - la,
Te - - ste
sæ - clum in fa - vil - - - - la,
Te - - ste
sæ - clum in fa - vil - - - - la,
Te - - - ste
Vl.
Vla.
Vc.
Cb.

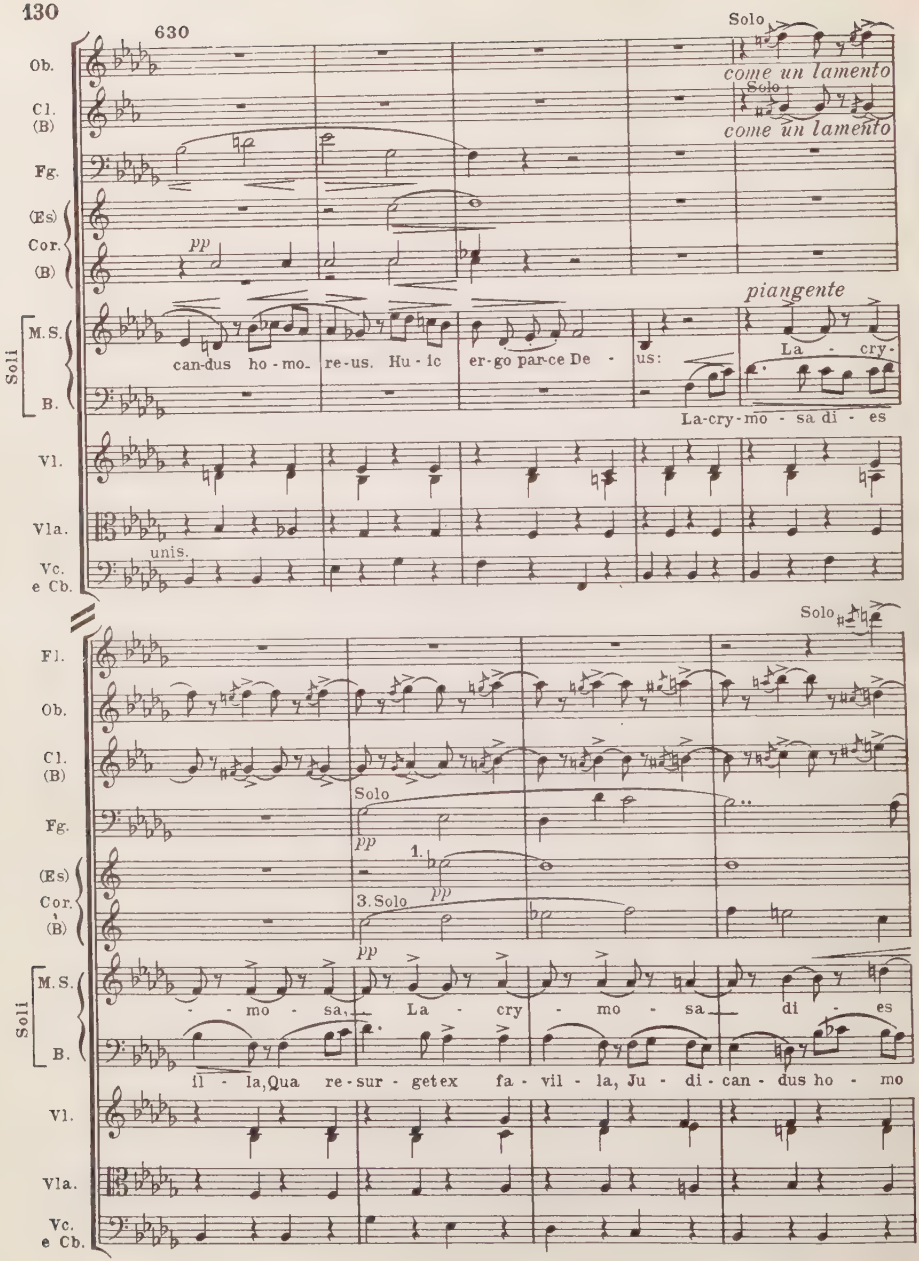
600

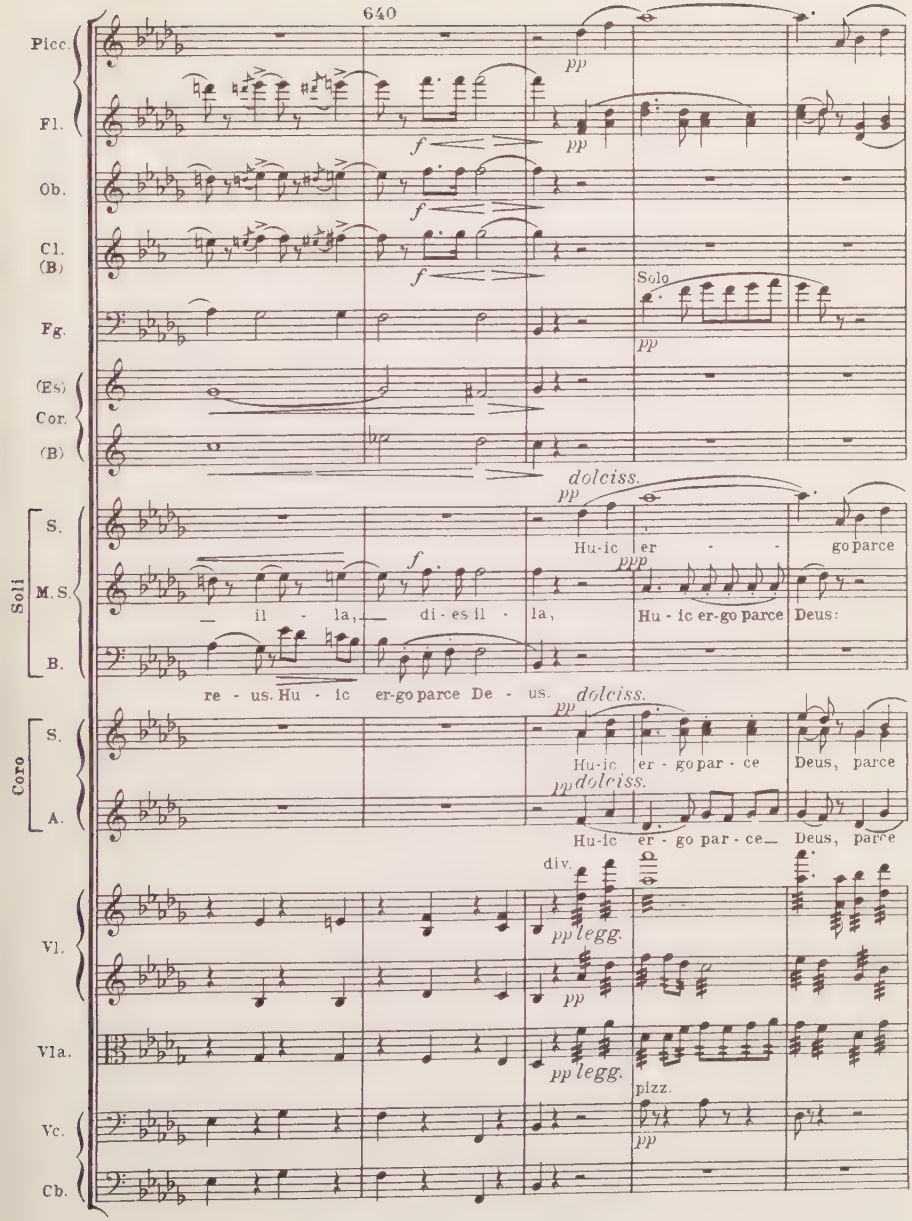
P.1
2.
Picc.
e Fl.
Ob.
Cl.
(B)
a 2
(Es
Cor.
(C)
Tr.
(C)
Tbl.
e Of.
Timp.
G.C.
S.
A.
Da - vid cum Si - byl - - la. Di - - es
Coro
T.
Da - vid cum Si - byl - - la. Di - - es
B.
Da - - - vid cum Si - byl - - la. Di - - es
Vl.
Vla.
Vc.
Cb.

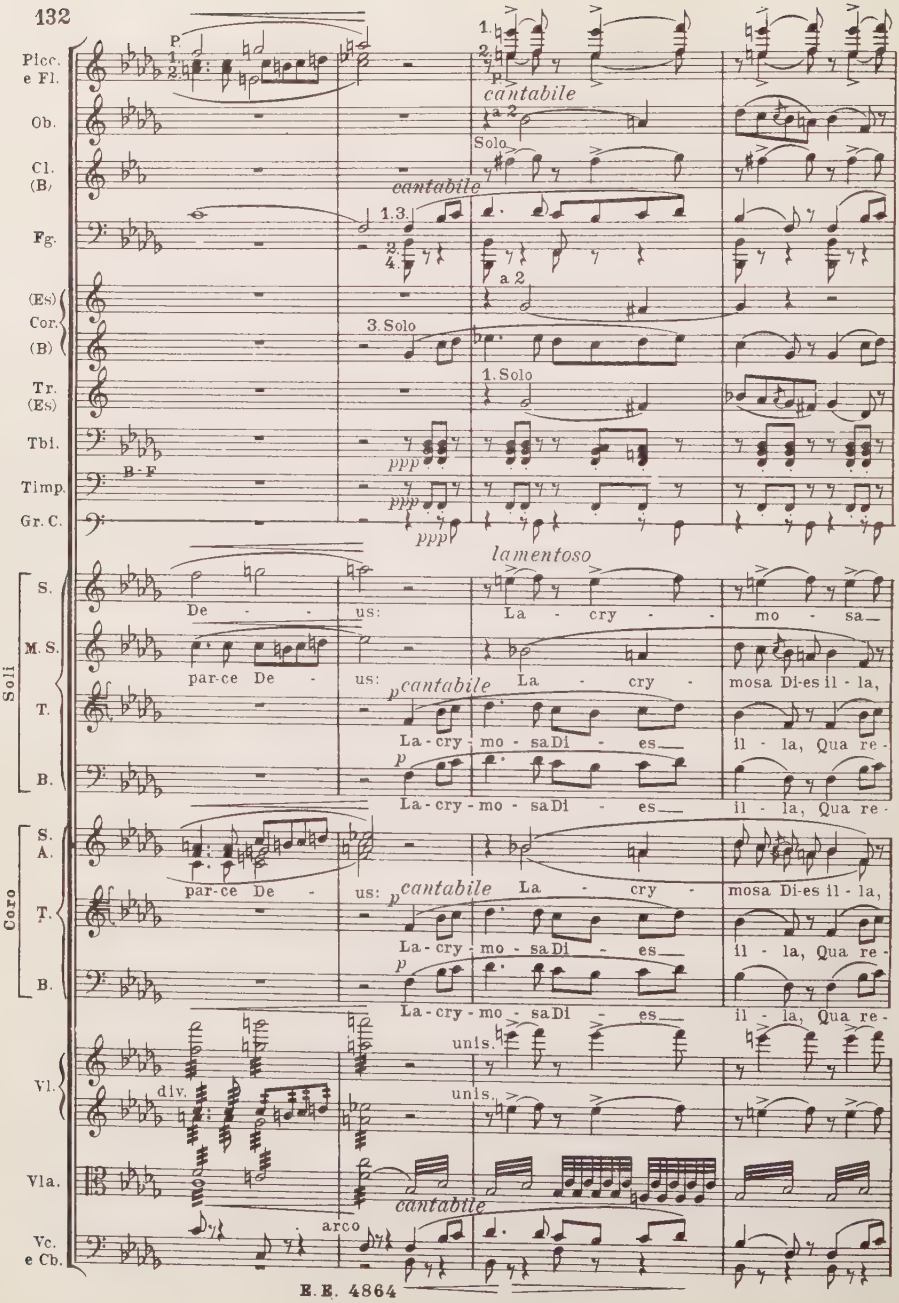

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
G.C.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 3
1. Solo
1. Solo
a 2
(muta in Es)
dim.
I - ræ, Di - es i - ræ, di - es il -
I - ræ, Di - es i - ræ,
I - ræ, Di - es i - ræ,
I - ræ, Di - es i - ræ,
Di - es
Di - es
Di - es

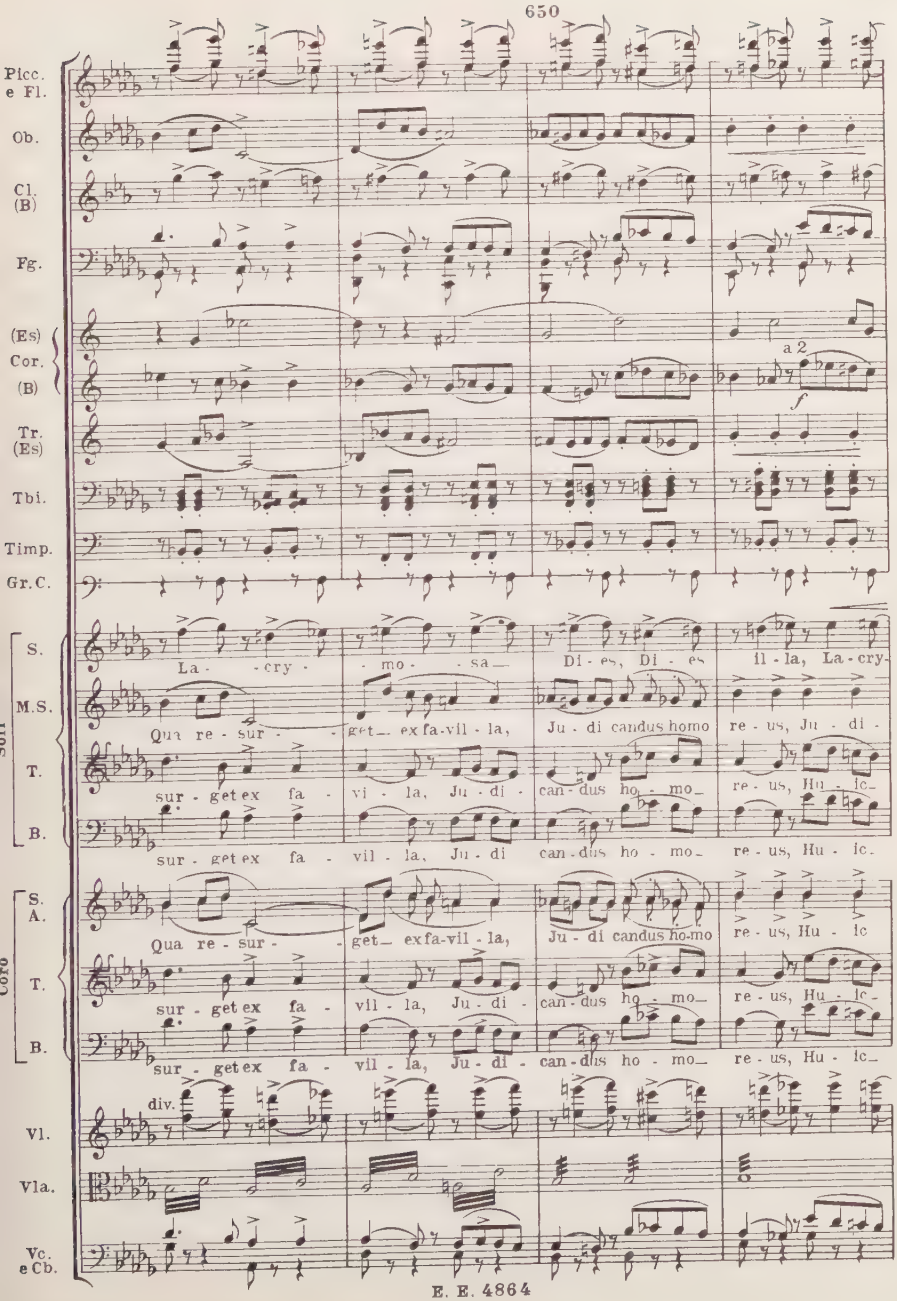

610
Ob.
Cl. (B)
Fg.
a 2
(Es)
Cor.
(C)
(muta in B)
Timp.
(B-F)
Coro
S.
- la, Di - es i - ræ, di - es il - la.
A.
i - ræ, Di - es il - la, di - es il - la.
T.
i - ræ, Di - es il - la, di - es il - la.
B.
i - ræ, Di - es il - la, di - es il - la.
dim.
Vl.
Vla.
Vc.
Cb.

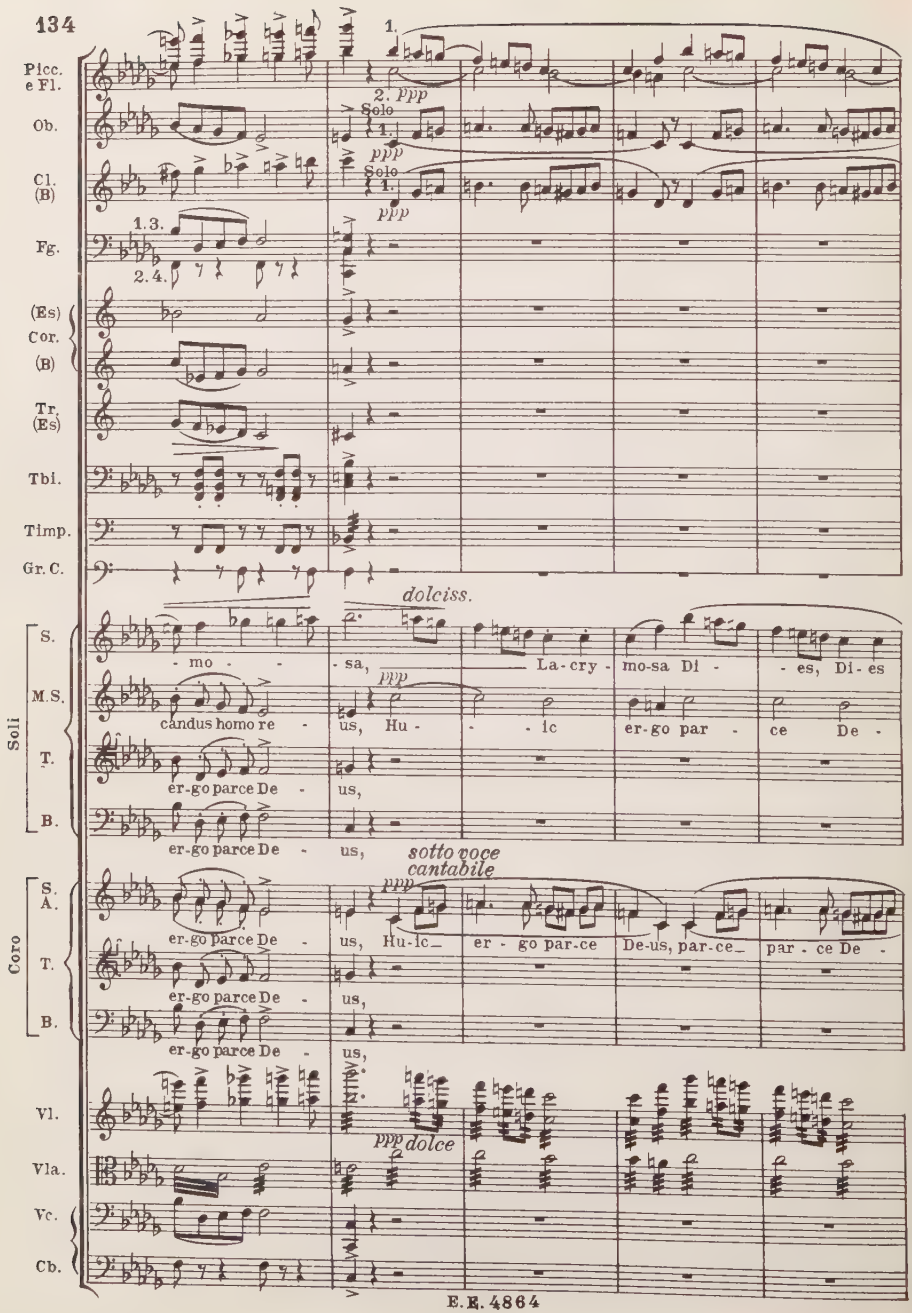

620
morendo
Vl.
Vla.
Vc.
Cb.
pp
morendo
Largo ♩=60
Fl.
Cl. (B)
Fg.
Cor. (Es)
M.S.
con molto espressione
Solo
La-cry-mo-sa di-es il-la, Qua re - sur-get ex fa - villa, Ju-di-
Largo ♩=60
lunghe e lamentose
p

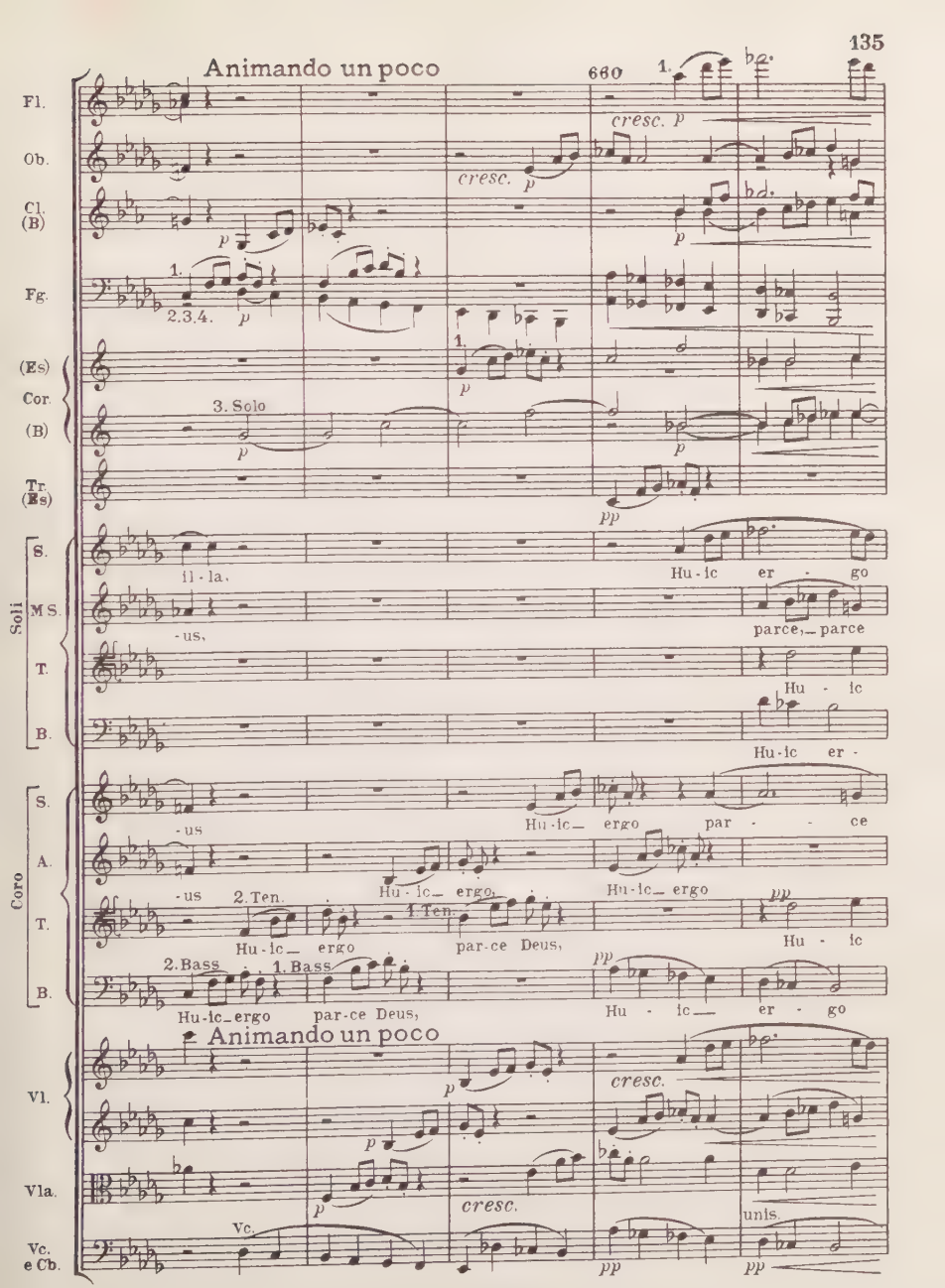

630
Solo
come un lamento
Solo
come un lamento
Ob.
Cl. (B)
Fg.
(Es) Cor. (B)
pp
piangente
Soli
M.S.
B.
can-dus ho-mo re-us. Hu-ic er-go par-ce De - us:
La - cry-
La-cry-mo - sa di - es
Vl.
Vla.
unis.
Vc. e Cb.
Solo
Fl.
Ob.
Cl. (B)
Solo
Fg.
pp
1.
(Es) Cor. (B)
3. Solo
pp
pp
Soli
M.S.
B.
- mo - sa, La - cry - mo - sa di - es
il - la, Qua re-sur - getex fa - vil - la, Ju - di-can - dus ho - mo
Vl.
Vla.
Vc. e Cb.

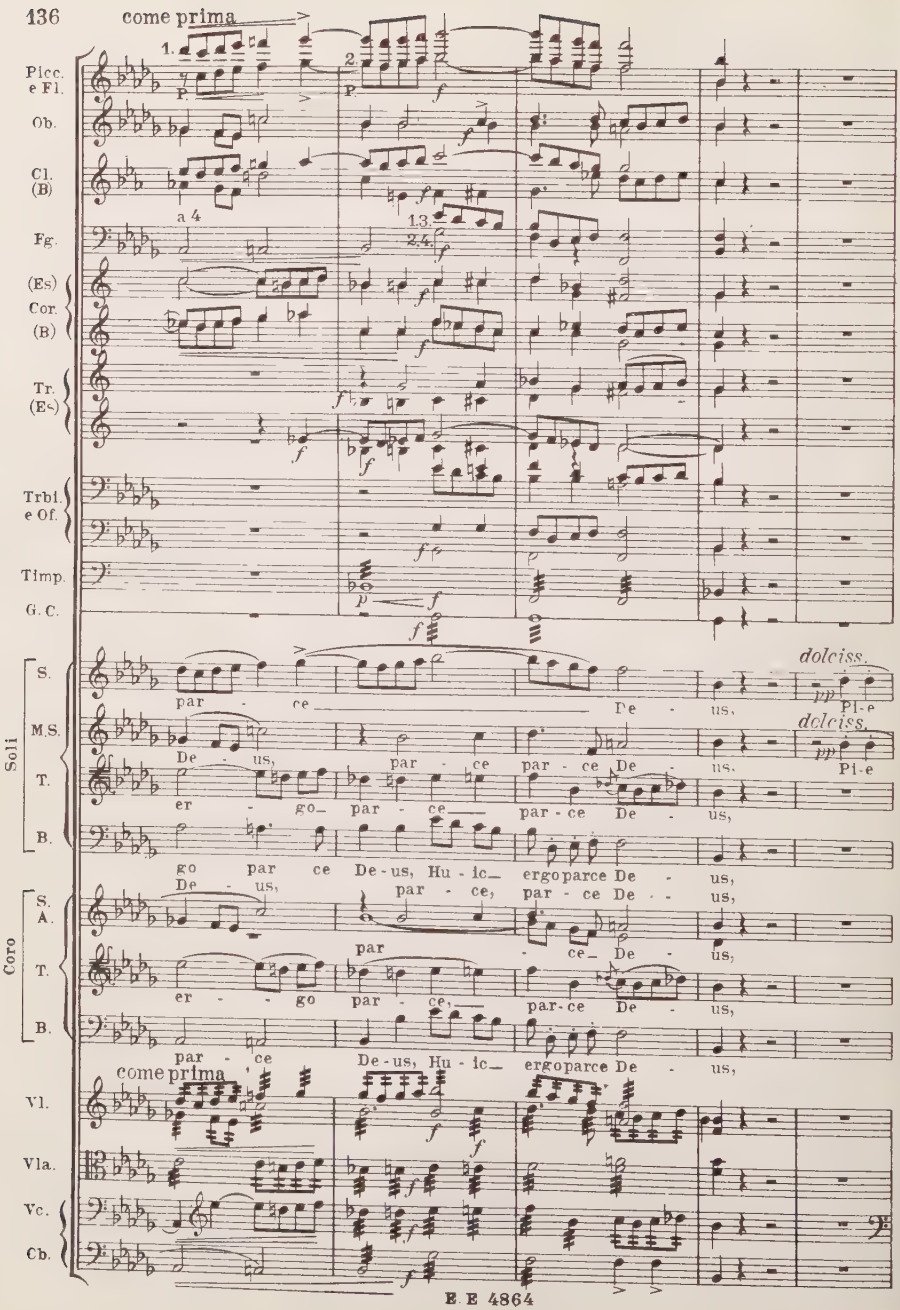

640
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor. (B)
Soli
S.
M.S.
B.
Coro
S.
A.
Vl.
Vla.
Vc.
Cb.
Solo
dolciss.
Hu-ic er - go parce
il - la, di - es il - la,
Hu - ic er-go parce Deus:
re - us. Hu - ic er-go parce De - us.
Hu-ic er - go par - ce Deus, parce
Hu-ic er - go par - ce Deus, parce
div.
legg.
pizz.

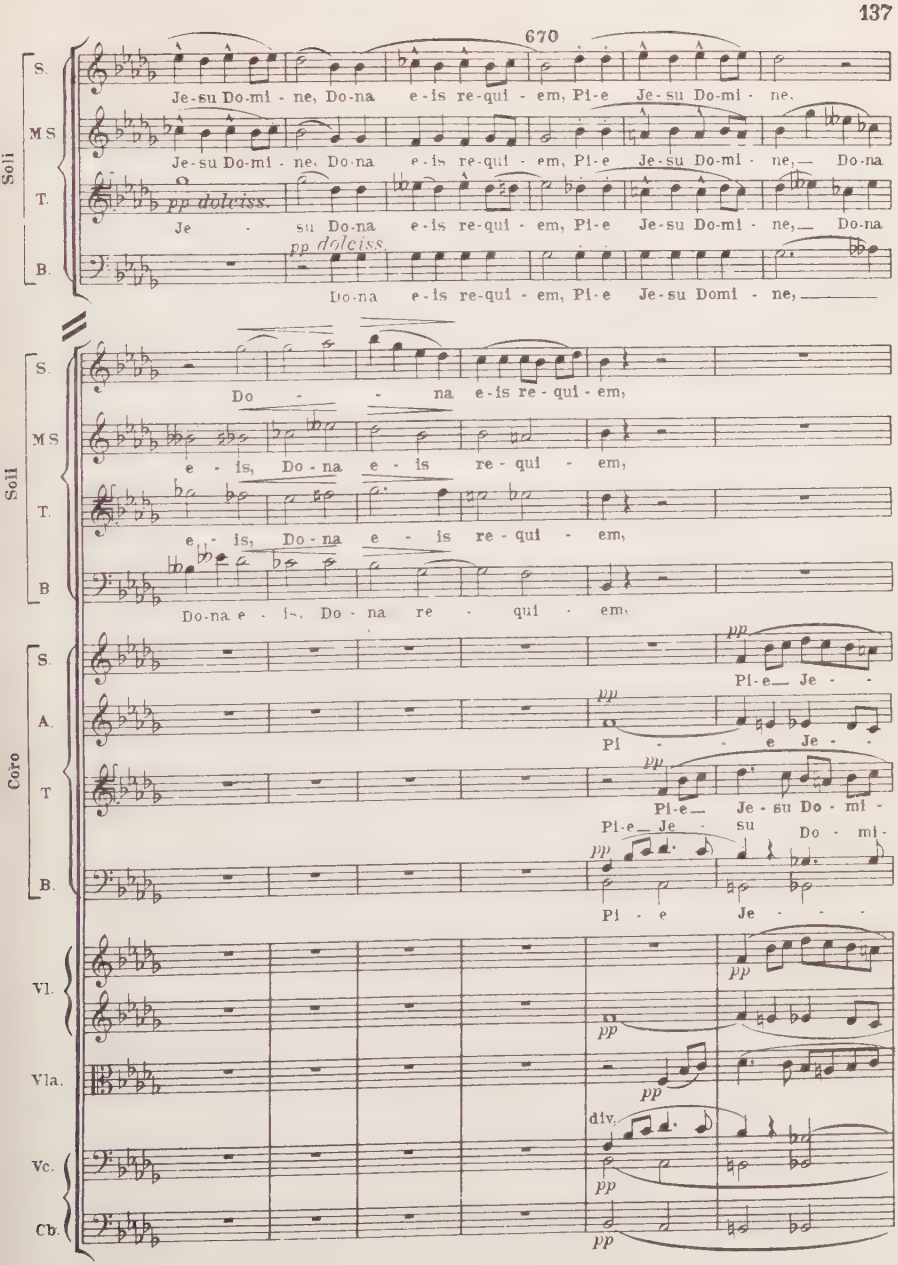

Picc. e Fl.
Ob.
Cl. (B♭)
Fg.
(Es) Cor. (B)
Tr. (Es)
Tbl.
Timp.
Gr. C.
Soli
S.
M. S.
T.
B.
Coro
S. A.
T.
B.
Vl.
Vla.
Vc. e Cb.
cantabile
Solo
a 2
3. Solo
1. Solo
lamentoso
De - us:
La - cry - mo - sa
par-ce De - us:
La - cry - mosa Di-es il - la,
La-cry-mo-saDi - es
il - la, Qua re -
div.
unis.
arco

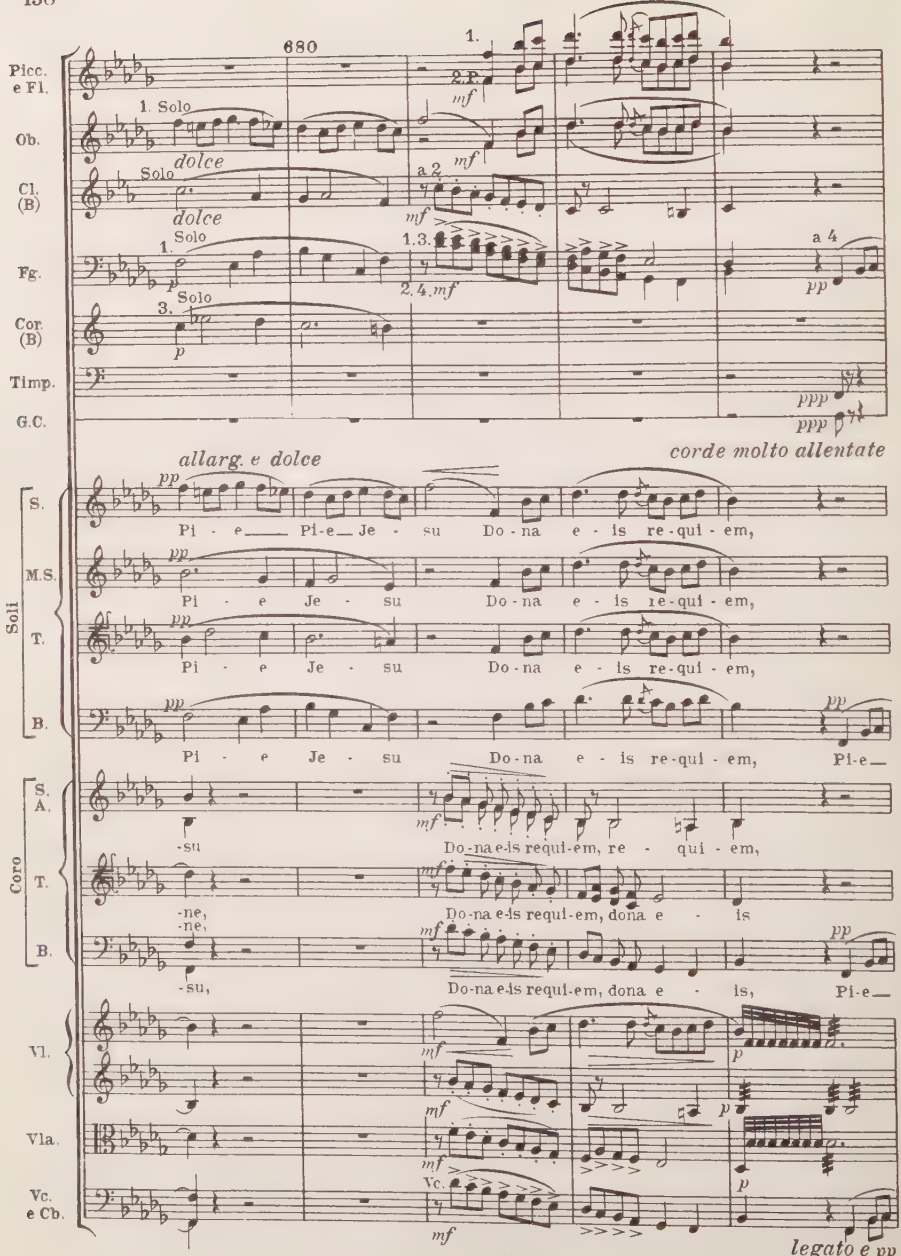

650
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (B)
a 2
f
Tr. (Es)
Tbi.
Timp.
Gr.C.
Soli
S.
M.S.
T.
B.
La - cry - mo - sa
Di - es, Di - es il - la, La - cry
Qua re - sur - get ex fa-vil - la, Ju - di candus homo re - us, Ju - di -
sur - get ex fa - vil - la, Ju - di - can - dus ho - mo re - us, Hu - ic -
Coro
S. A.
T.
B.
Qua re - sur - get ex fa-vil - la, Ju - di candus ho-mo re - us, Hu - ic
sur - get ex fa - vil - la, Ju - di - can - dus ho - mo re - us, Hu - ic -
div.
Vl.
Vla.
Vc. e Cb.

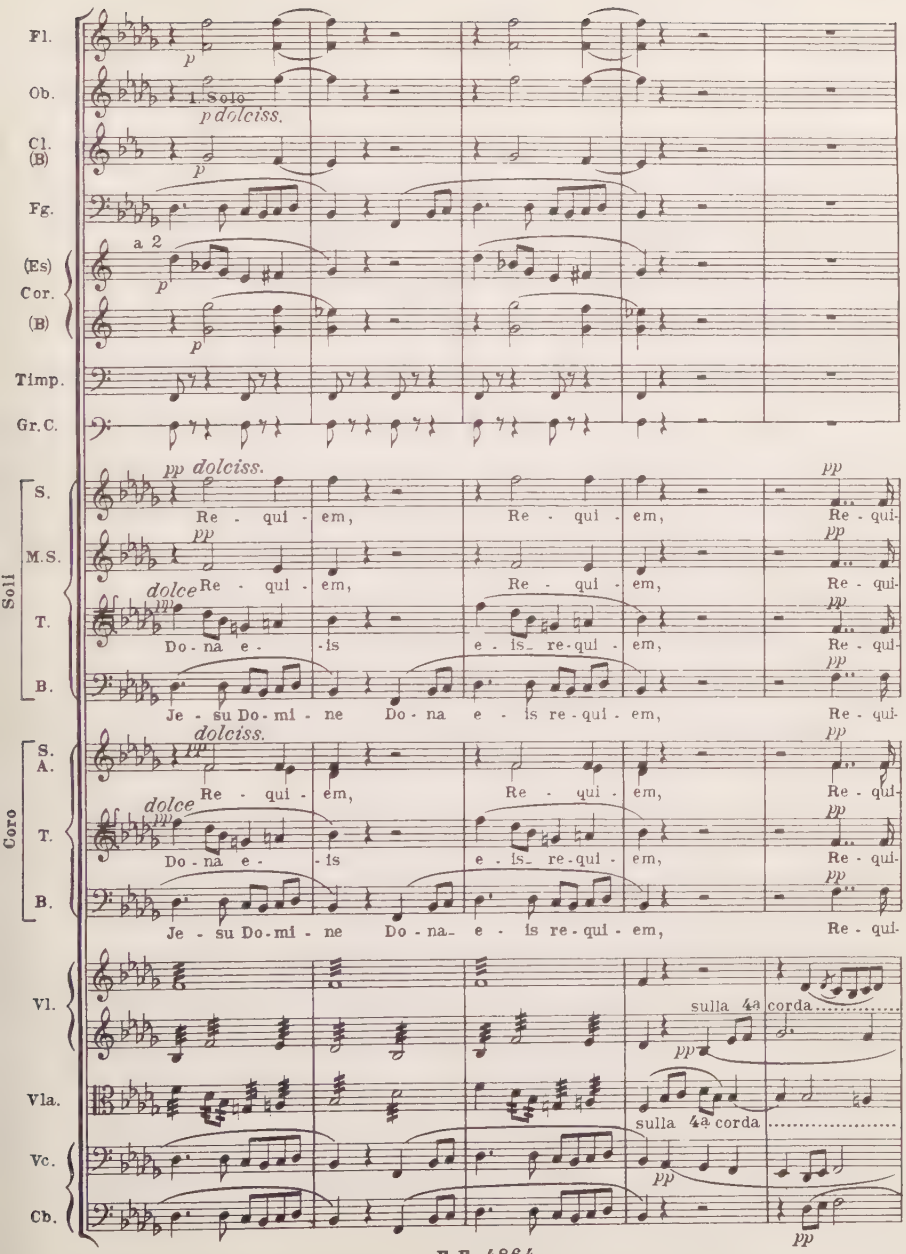

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (B)
Tr. (Es)
Tbl.
Timp.
Gr. C.
Soli
S.
M.S.
T.
B.
Coro
S. A.
T.
B.
Vl.
Vla.
Vc.
Cb.
1.
2. ppp
Solo
1.
ppp
Solo
1.
ppp
1.3.
2.4.
dolciss.
- mo - - sa,
La-cry - mo-sa Di - - es, Di-es
ppp
candus homo re - us, Hu - - - lc
er-go par - ce De -
er-go parce De - us,
er-go parce De - us,
sotto voce
cantabile
ppp
er-go parce De - us, Hu-lc_
er - go par-ce
De-us, par-ce_
par - ce De -
er-go parce De - us,
er-go parce De - us,
ppp dolce


Animando un poco
660
Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (B)
Tr. (Es)
Soli
S.
M S.
T.
B.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
cresc.
3. Solo
2.3.4.
il - la,
-us,
Hu - ic er - go
parce, parce
Hu - ic
Hu-ic er -
-us
Hu-ic_ ergo par - - ce
-us
2. Ten.
Hu-ic_ ergo
1. Ten.
Hu-ic_ ergo
Hu - ic
2. Bass
1. Bass
Hu-ic_ergo
par-ce Deus,
Hu - ic_ er - go
Animando un poco
unis.

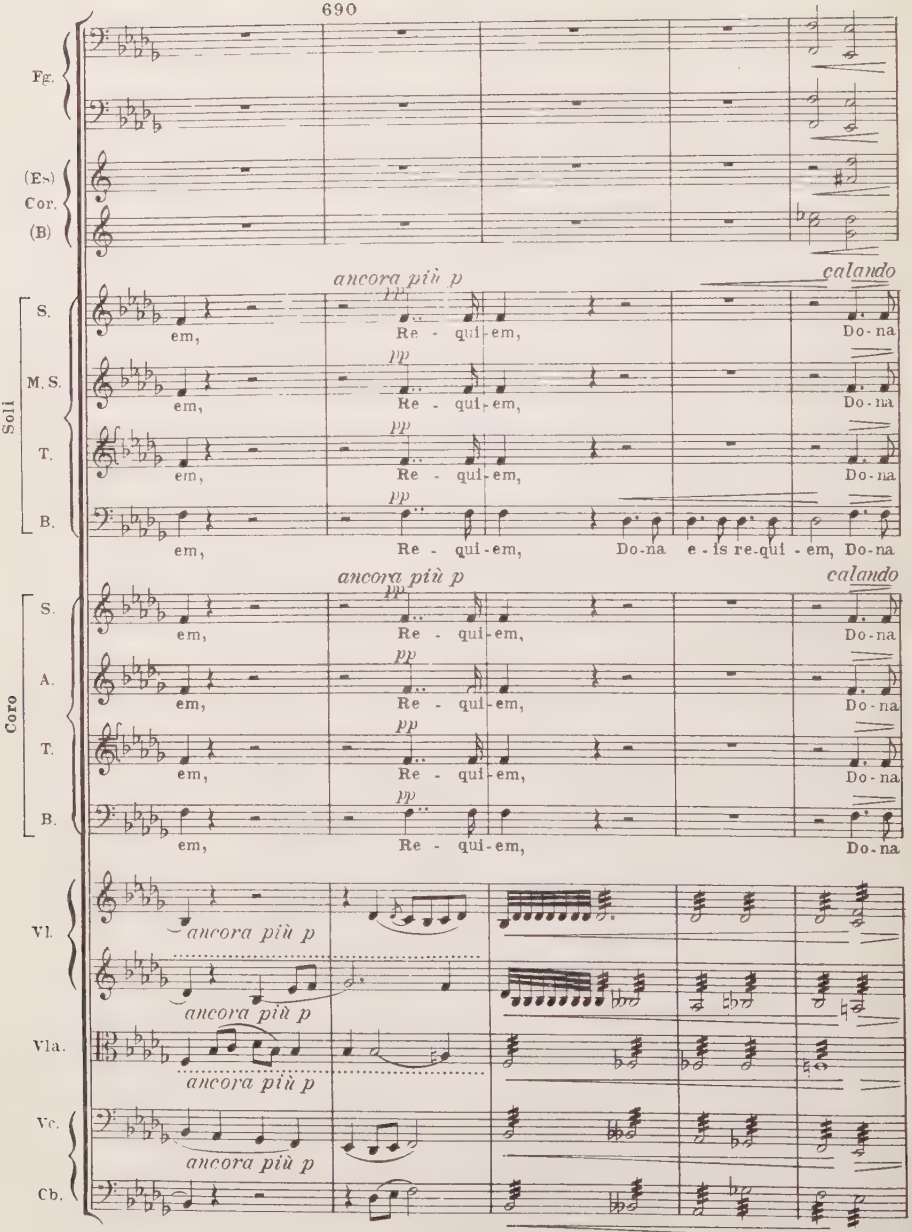

come prima
Picc. e Fl.
Ob.
Cl. (B)
a 4
Fg.
(Es) Cor. (B)
Tr. (Es)
Trbl. e Of.
Timp.
G. C.
Soli
S.
M.S.
T.
B.
par - ce De - us,
dolciss.
pp
Pi-e
De - us, par - ce par - ce De - us,
er - go par - ce par - ce De - us,
go par ce De-us, Hu - ic ergo parce De - us,
Coro
S. A.
T.
B.
par - ce De - us,
par - ce, par - ce De - us,
er - go par - ce, par - ce De - us,
par - ce De-us, Hu - ic ergo parce De - us,
come prima
Vl.
Vla.
Vc.
Cb.


670
Soli
S.
MS
T.
B.
Je-su Do-mi-ne, Do-na e-is re-qui-em, Pi-e Je-su Do-mi-ne.
Je-su Do-mi-ne, Do-na e-is re-qui-em, Pi-e Je-su Do-mi-ne, Do-na
pp dolciss.
Je - su Do-na e-is re-qui-em, Pi-e Je-su Do-mi-ne, Do-na
pp dolciss.
Do-na e-is re-qui-em, Pi-e Je-su Domi-ne,
Soli
S.
MS
T.
B
Do - na e-is re-qui-em,
e-is, Do-na e-is re-qui-em,
e-is, Do-na e-is re-qui-em,
Do-na e-is, Do-na re-qui-em,
Coro
S.
A.
T
B.
pp
Pi-e Je-
pp
Pi - e Je -
pp
Pi-e Je-su Do-mi-
Pi-e Je - su Do-mi-
pp
Pi - e Je -
Vl.
Vla.
Vc.
Cb.
pp
pp
div.
pp
pp


680
Picc. e Fl.
Ob.
Cl. (B)
Fg.
Cor. (B)
Timp.
G.C.
Soli
S.
M.S.
T.
B.
Coro
S. A.
T.
B.
Vl.
Vla.
Vc. e Cb.
1. Solo
dolce
2. Solo
3. Solo
a 2
a 4
allarg. e dolce
corde molto allentate
Pi - e Pi-e Je - su Do - na e - is re-qui - em,
Pi - e Je - su Do - na e - is re-qui - em,
Pi - e Je - su Do - na e - is re-qui - em, Pi-e
-su Do-na e-is requi-em, re - qui - em,
-ne, -ne, Do-na e-is requi-em, dona e - is
-su, Do-na e-is requi-em, dona e - is, Pi-e
legato e pp

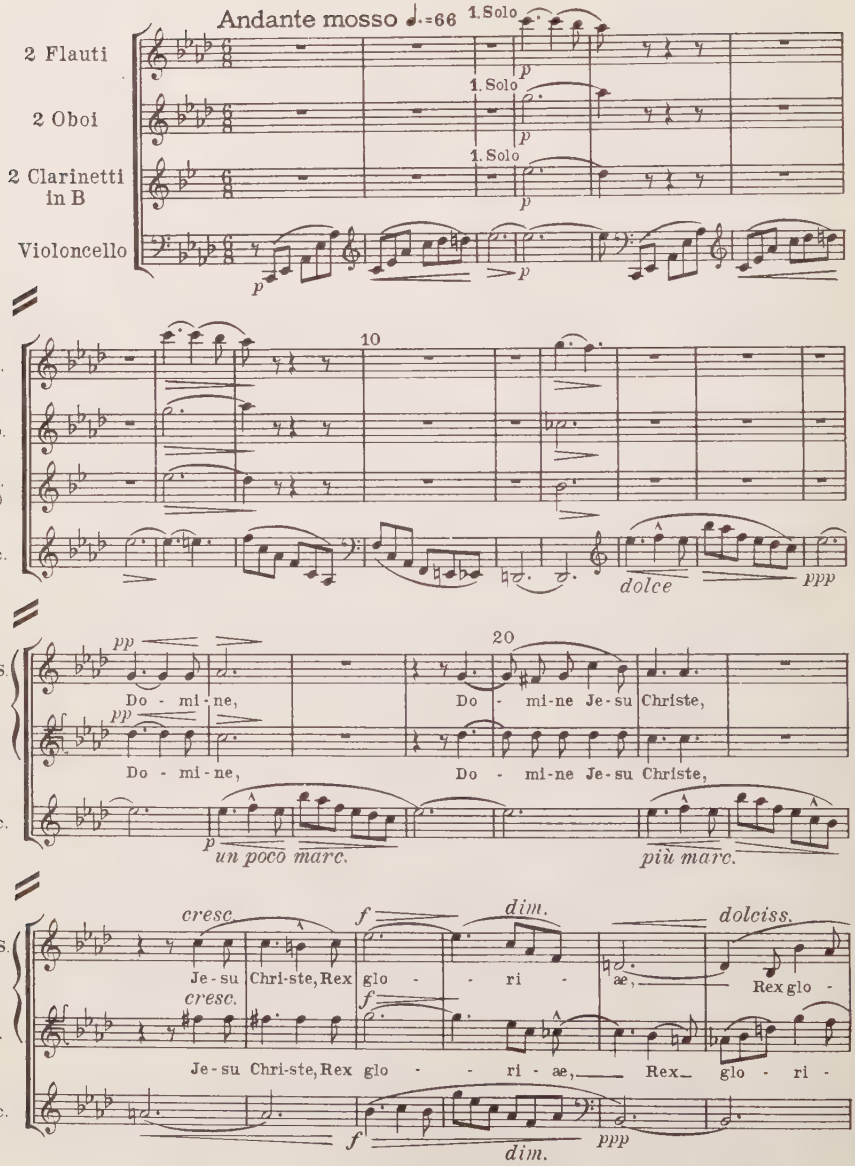

Fl.
Ob.
1. Solo
p dolciss.
Cl. (B)
Fg.
a 2
(Es) Cor. (B)
Timp.
Gr.C.
Soli
S.
M.S.
T.
B.
pp dolciss.
Re - qui - em, Re - qui - em, Re - qui-
dolce
Do - na e - is e - is re - qui - em, Re - qui-
Je - su Do - mi - ne Do - na e - is re - qui - em, Re - qui-
Coro
S. A.
T.
B.
Vl.
Vla.
Vc.
Cb.
sulla 4ª corda

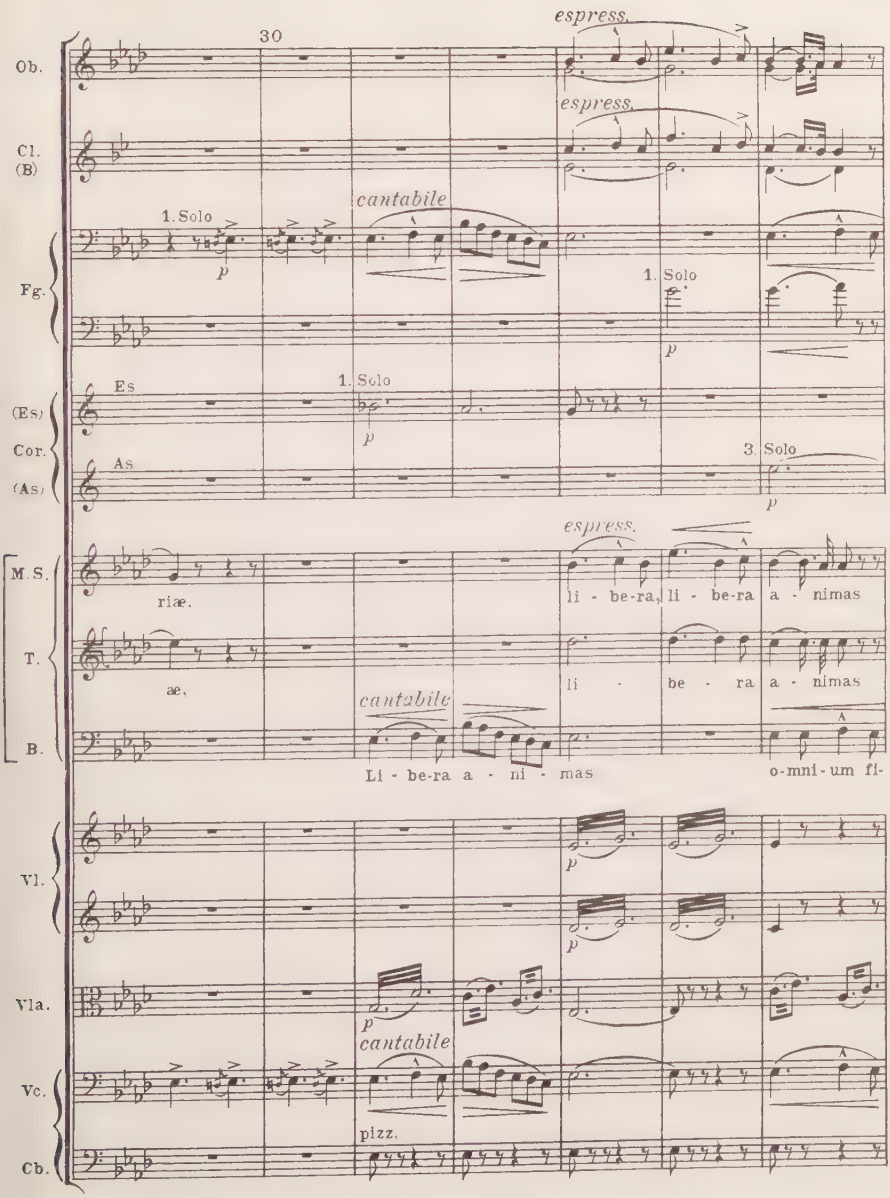
690

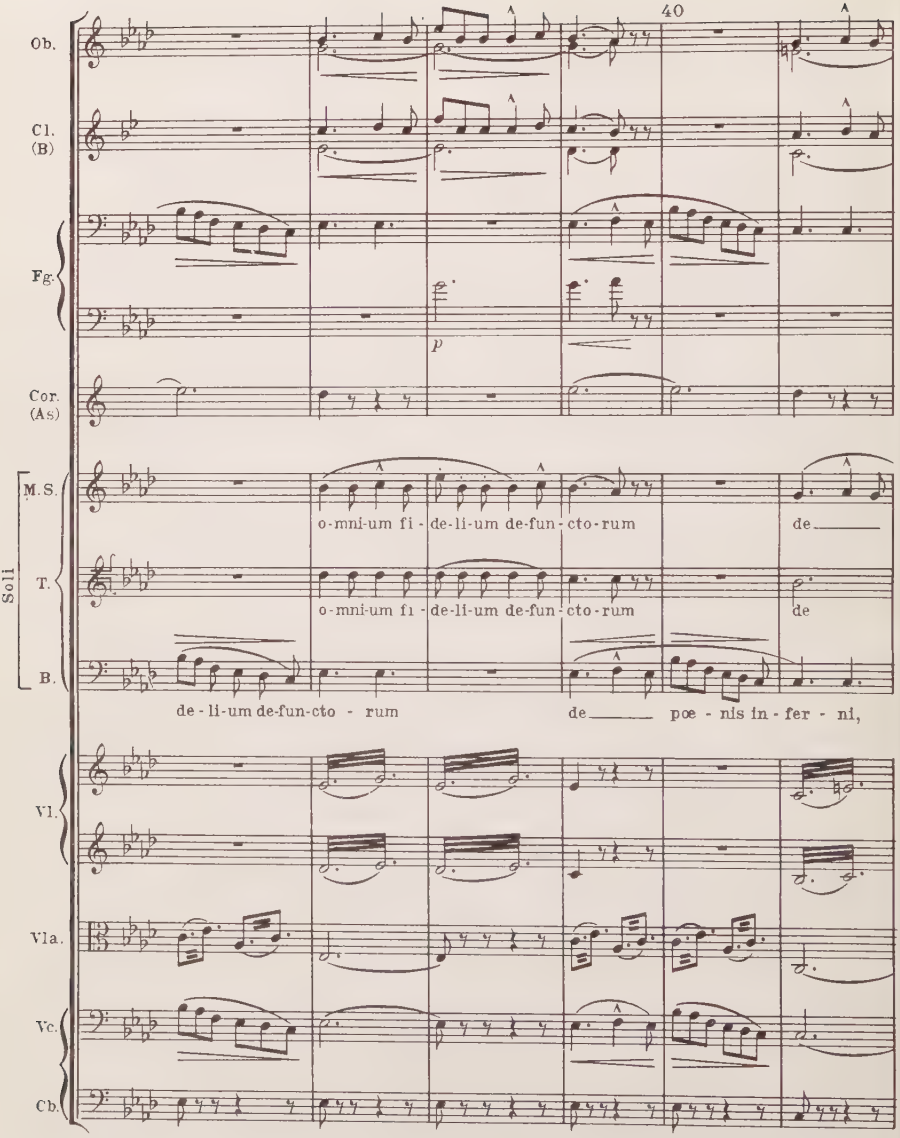

Fg.
(E♭)
Cor.
(B)
ancora più p
calando
Soli
S.
em,
pp
Re - qui-em,
Do-na
M. S.
em,
Re - qui-em,
Do-na
T.
em,
Re - qui-em,
Do-na
B.
em,
Re - qui-em,
Do-na e-is re-qui-em, Do-na
ancora più p
calando
Coro
S.
em,
Re - qui-em,
Do-na
A.
em,
Re - qui-em,
Do-na
T.
em,
Re - qui-em,
Do-na
B.
em,
Re - qui-em,
Do-na
Vl.
ancora più p
ancora più p
Vla.
ancora più p
Vc.
ancora più p
Cb.

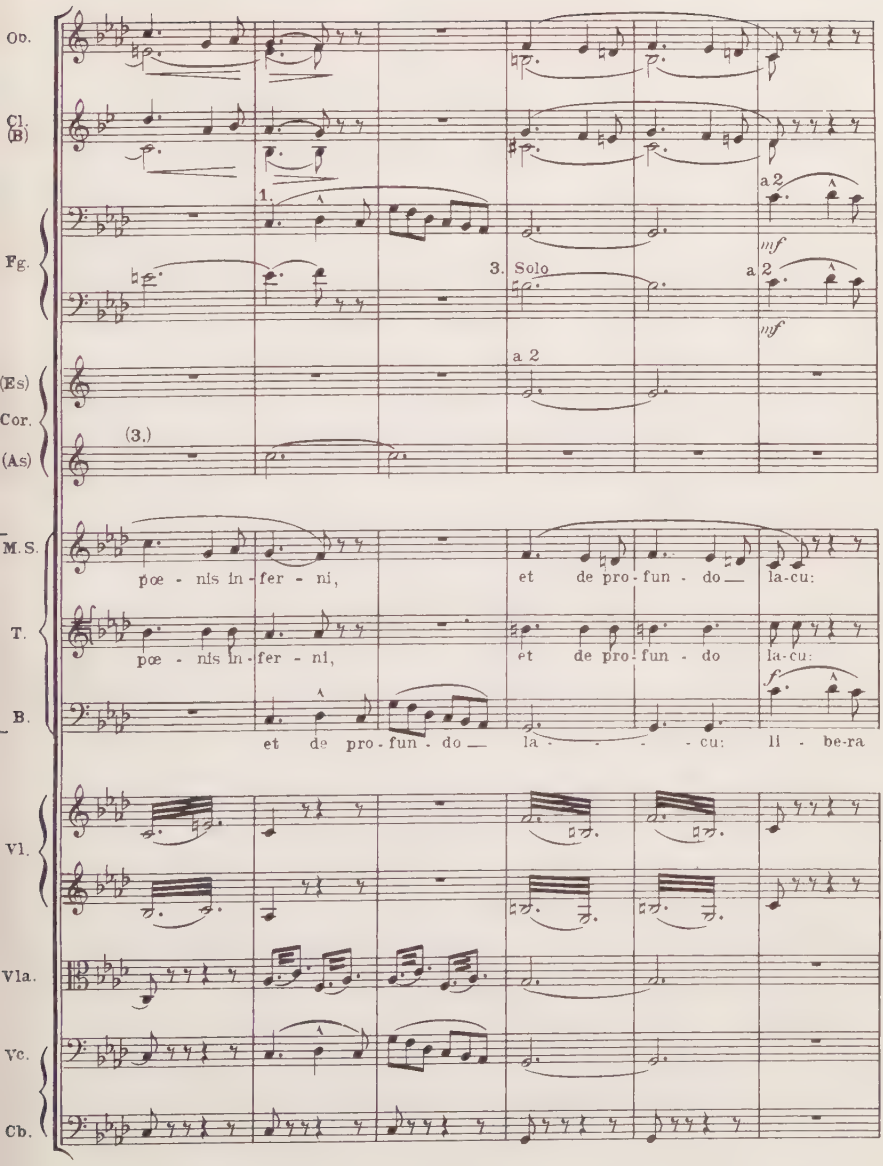
morendo ed allarg.
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor.
(B)
Tr. (Es)
Tbl. e Of.
Timp.
Gr. C.
a 3
700
morendo
S. M. S.
T.
B.
e - is re-qui - em.
A - men.
SOLI
S. A.
T.
B.
morendo ed allarg.
Vl.
Vla.
allarg.
Vc.
Cb.

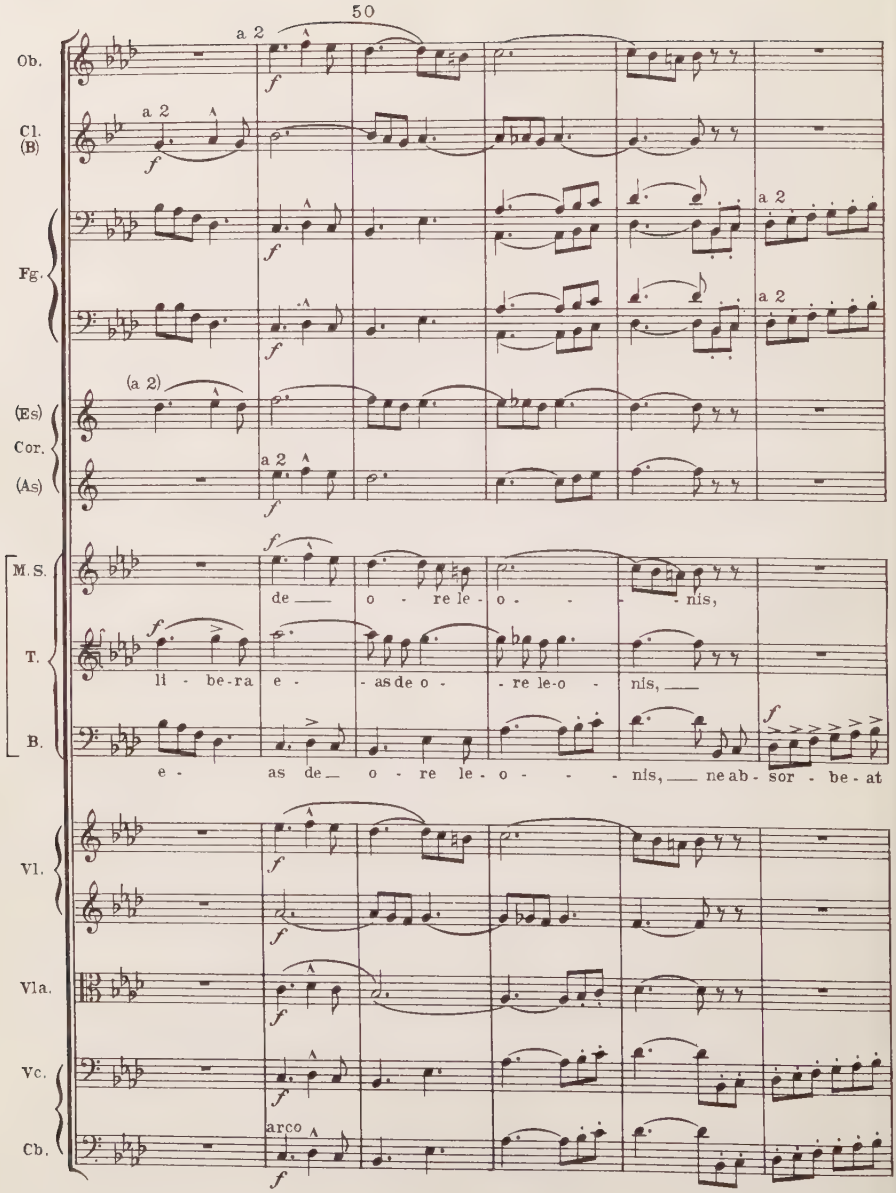
Nº 3 Offertorio

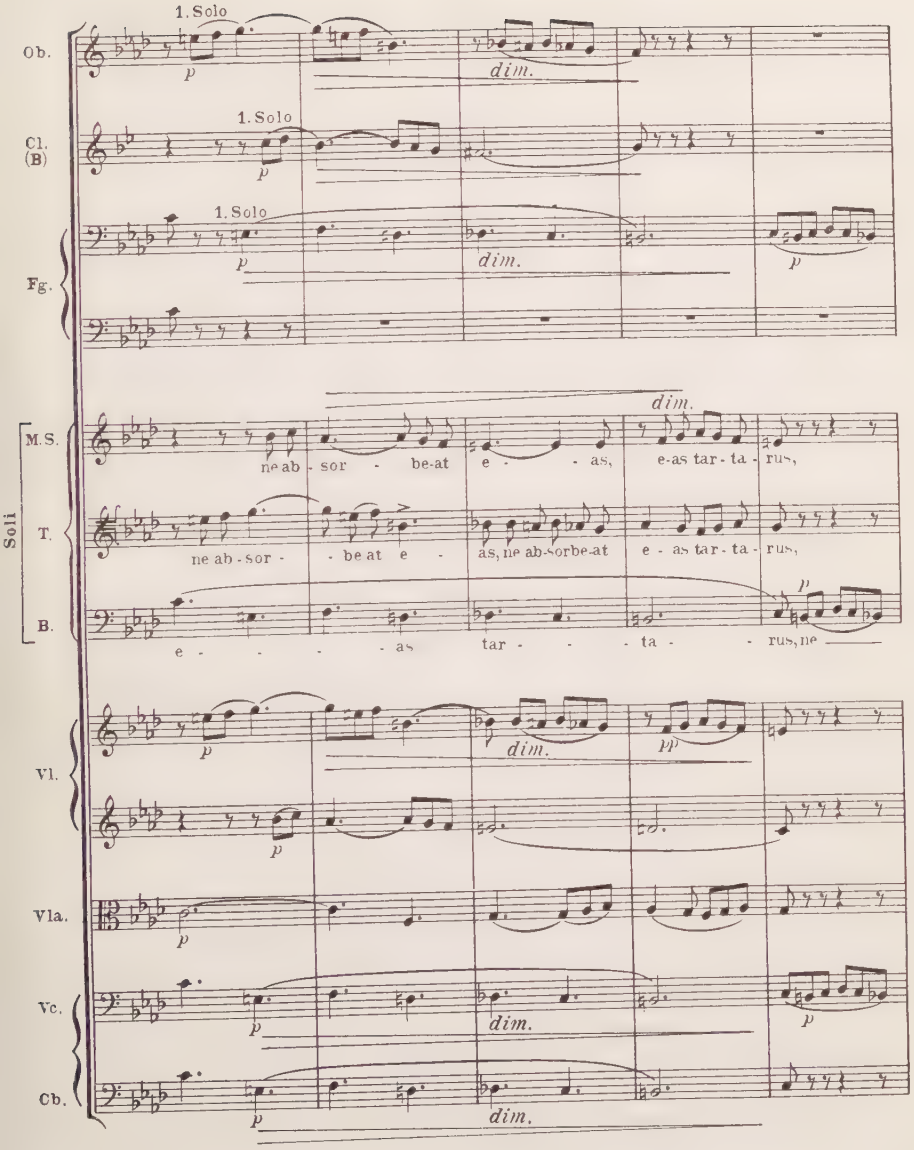


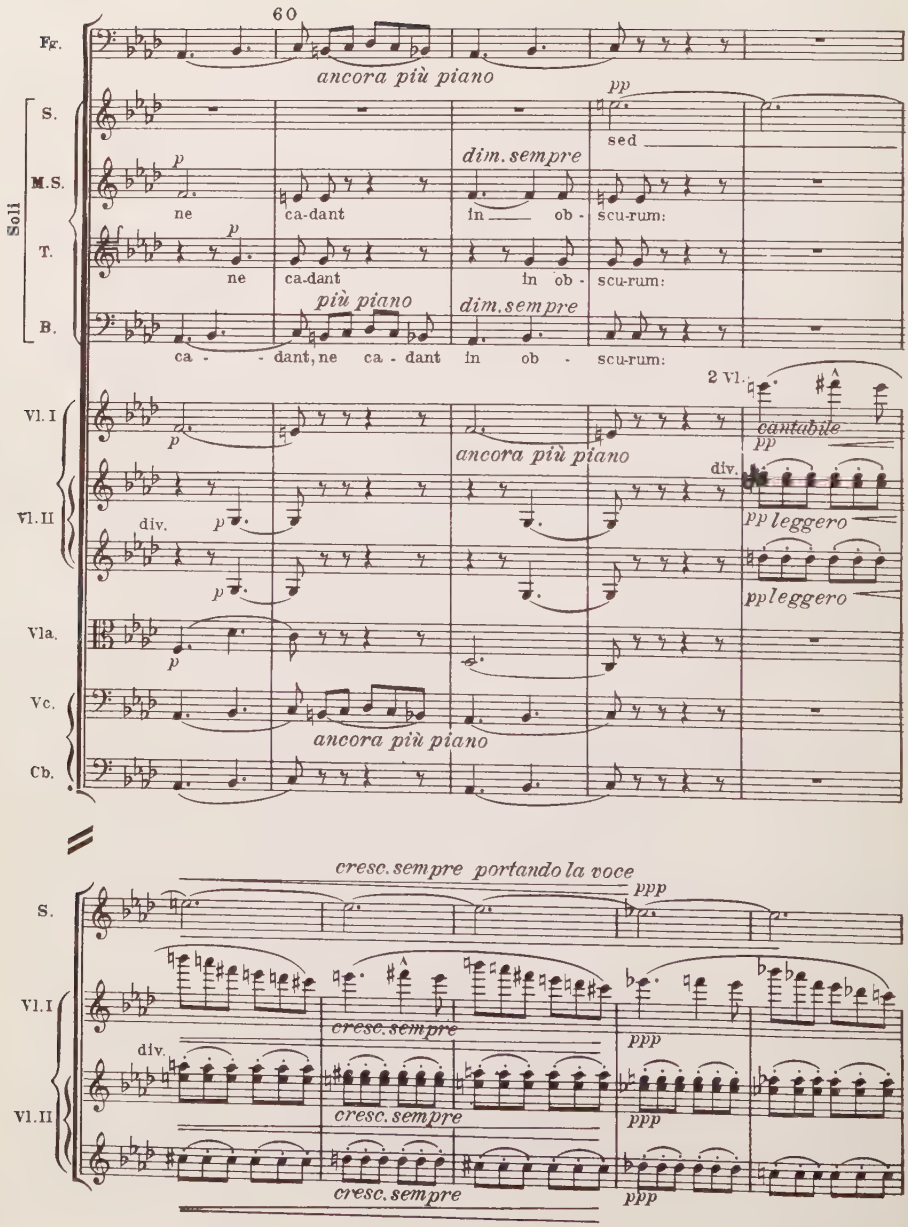

30
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(As)
M. S.
T.
B.
Vl.
Vla.
Vc.
Cb.
espress.
espress.
cantabile
1. Solo
p
1. Solo
p
Es
1. Solo
p
As
3. Solo
p
espress.
riæ.
æ,
li - be-ra, li - be-ra a - nimas
li - be - ra a - nimas
cantabile
Li - be-ra a - ni - mas
o-mni-um fi-
p
p
p
cantabile
pizz.


40
Ob.
Cl. (B)
Fg.
p
Cor. (As)
Soli
M. S.
o-mni-um fi-de-li-um de-fun-cto-rum
de
T.
o-mni-um fi-de-li-um de-fun-cto-rum
de
B.
de-li-um de-fun-cto-rum
de
poe-nis in-fer-ni,
Vl.
Vla.
Vc.
Cb.

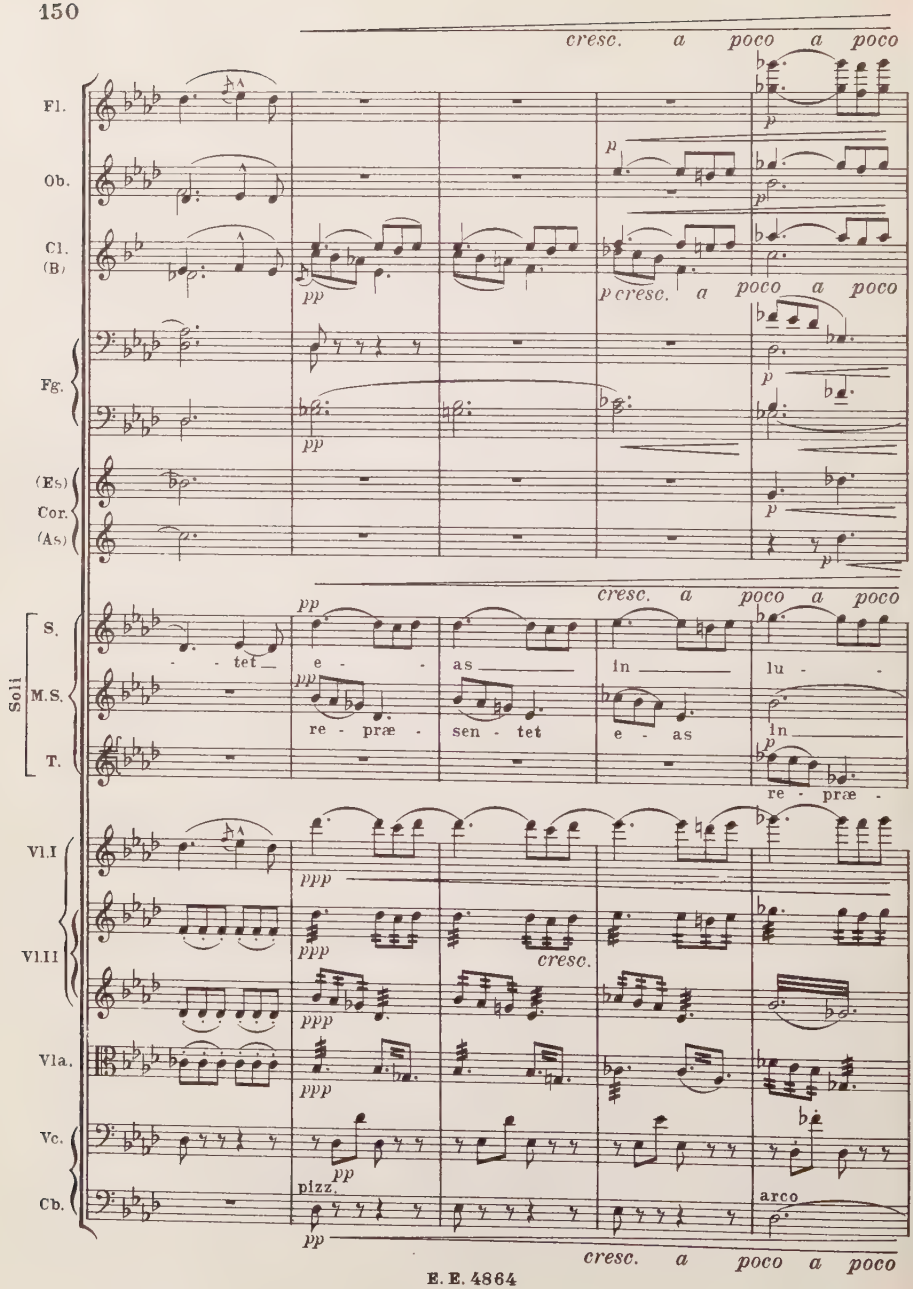

Ob.
Cl. (B)
Fg.
(Es) Cor. (As)
M. S.
T.
B.
Vl.
Vla.
Vc.
Cb.
1.
3. Solo
a 2
mf
(3.)
pœ - nis in - fer - ni,
et de pro - fun - do
la - cu:
et de pro - fun - do
la - cu:
li - be-ra

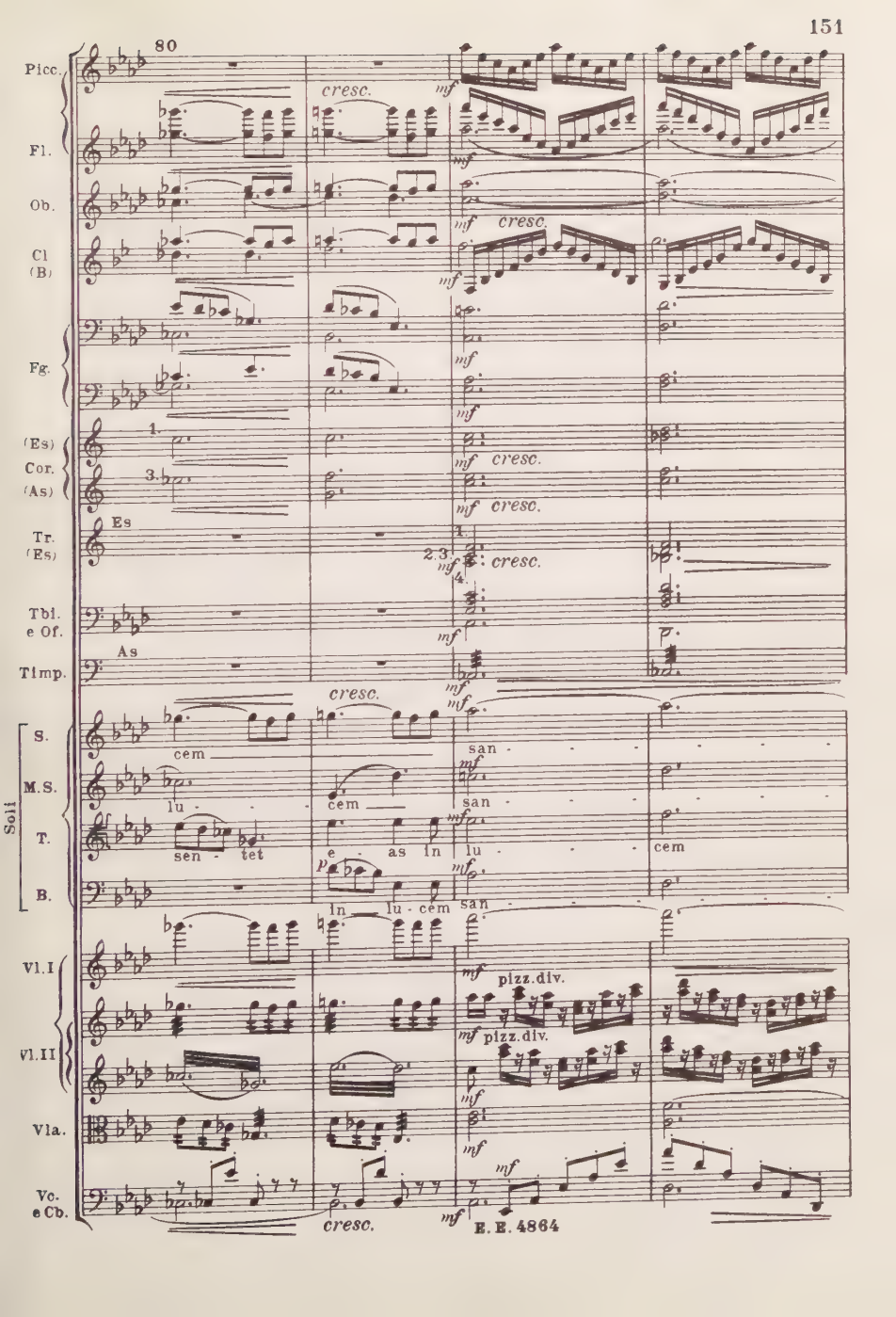

50
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(As)
Soli
M.S.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 2
(a 2)
arco
de — o - re le - o - - - nis,
li - be-ra e - as de o - re le-o - nis,
e - as de — o - re le - o - - - nis, — ne ab - sor - be - at


1. Solo
Ob.
Cl. (B)
Fg.
Soli
M.S.
T.
B.
Vl.
Vla.
Vc.
Cb.
p
dim.
pp
ne ab - sor - be-at e - as, e-as tar - ta - rus,
ne ab - sor - be at e - as, ne ab-sorbe-at e - as tar - ta - rus,
e - as tar - ta - rus, ne

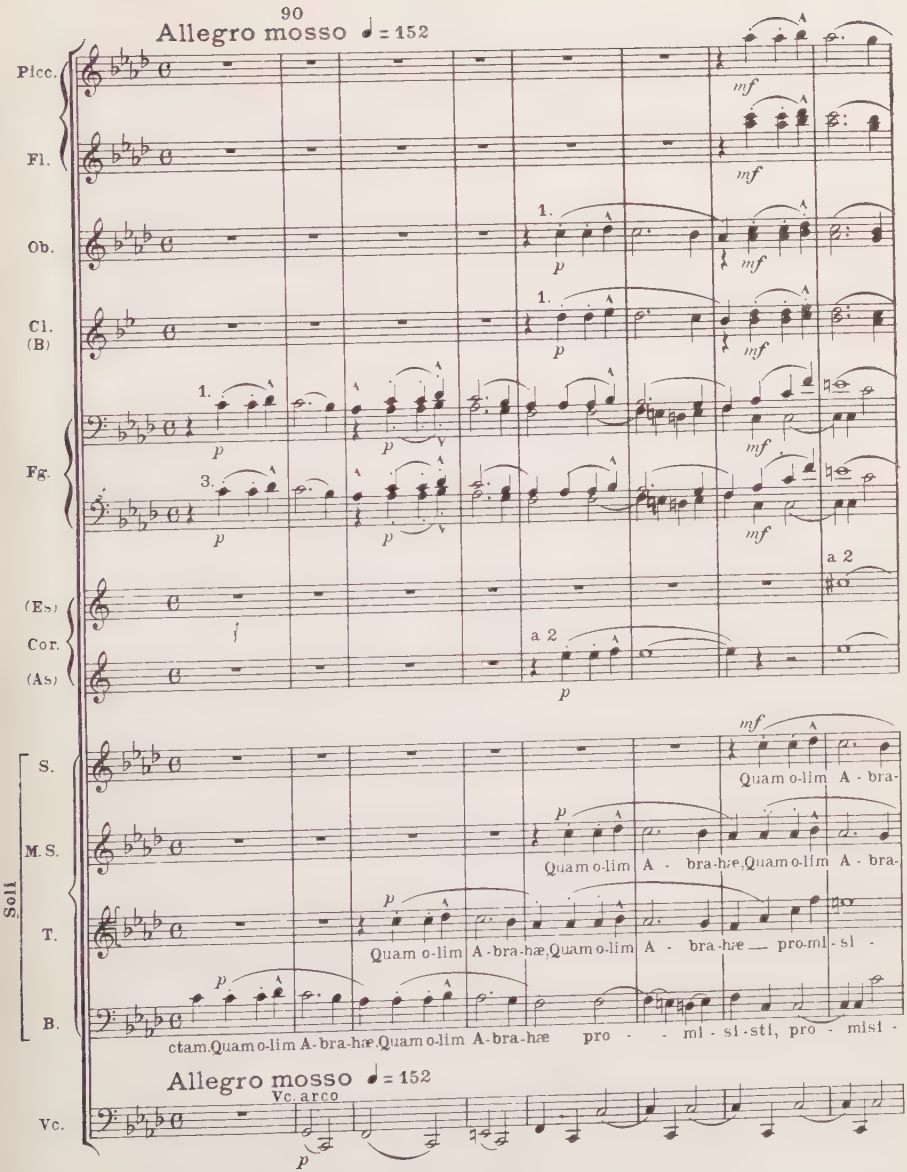

60
Fg.
ancora più piano
pp
S.
sed
p
dim. sempre
M.S.
ne
ca-dant
in ob - scu-rum:
Soli
p
T.
ne
ca-dant
in ob - scu-rum:
più piano
dim. sempre
B.
ca - - dant, ne ca - dant in ob - scu-rum:
2 Vl.
Vl. I
p
ancora più piano
cantabile
pp
div.
Vl. II
div.
p
pp leggero
p
pp leggero
Vla.
p
Vc.
ancora più piano
Cb.
cresc. sempre portando la voce
ppp
S.
Vl. I
cresc. sempre
ppp
div.
Vl. II
cresc. sempre
ppp
cresc. sempre
ppp

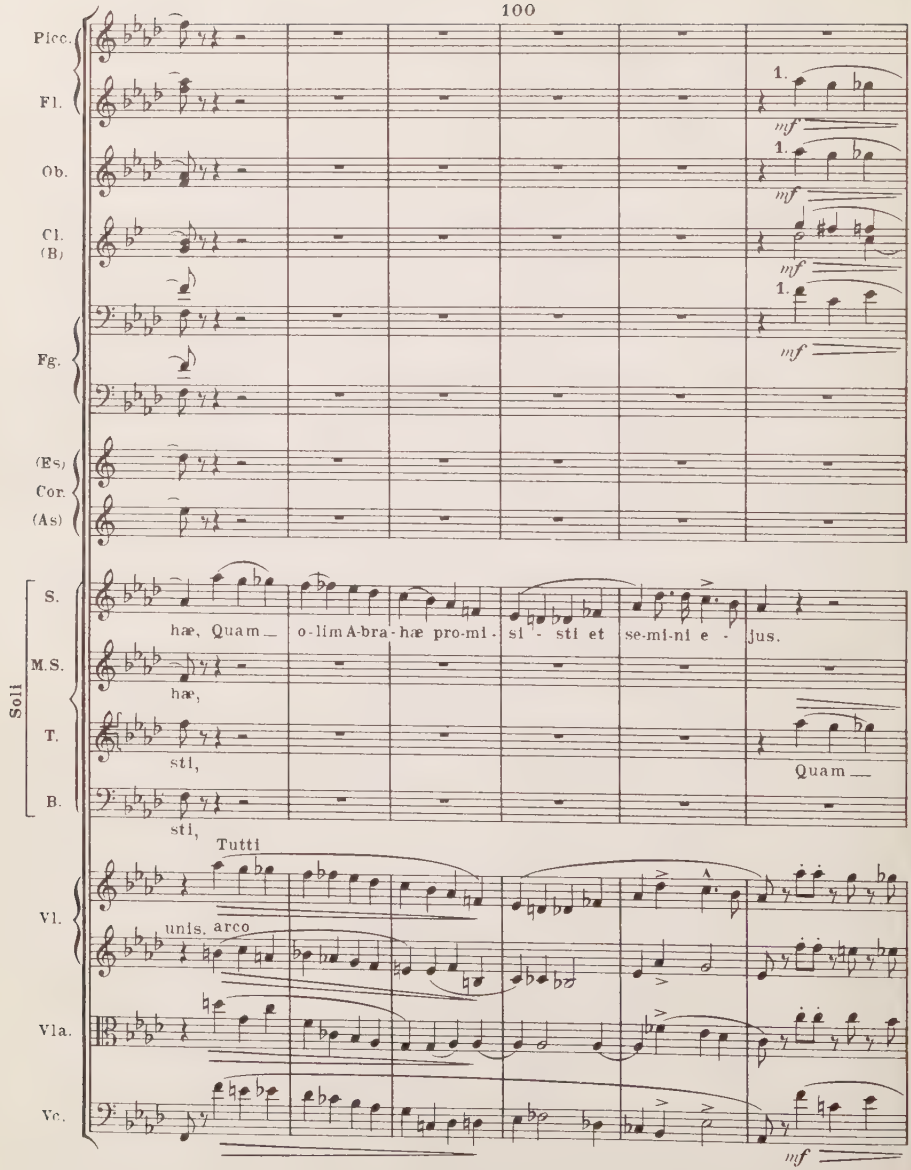
70
Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(As)
S.
Vl.I
Vl.II
Vla.
Vc.
Cb.
p
1.
3.
cantabile doleiss.
con più espansione
si - gni-fer san - ctus Mi - cha - el re - præ - sen -
pizz.
arco
pizz.
Vc.

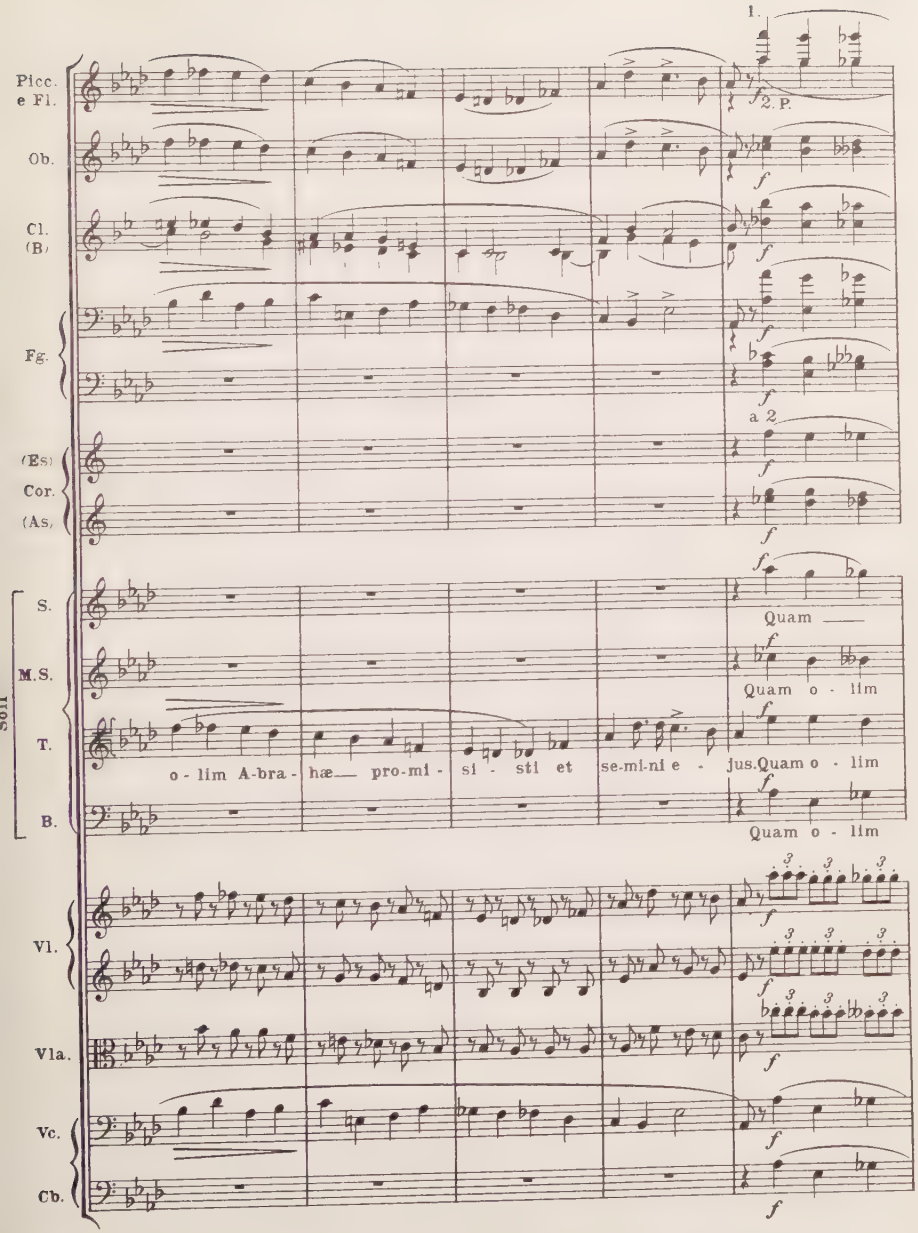

cresc. a poco a poco
Fl.
Ob.
Cl. (B)
pp
p cresc. a poco a poco
Fg.
(Es)
Cor.
(As)
cresc. a poco a poco
Soli
S.
M.S.
T.
tet
e - as
re - præ - sen - tet
in
e - as
lu - in
re - præ -
Vl.I
Vl.II
Vla.
Vc.
Cb.
ppp
cresc.
pizz.
arco
cresc. a poco a poco

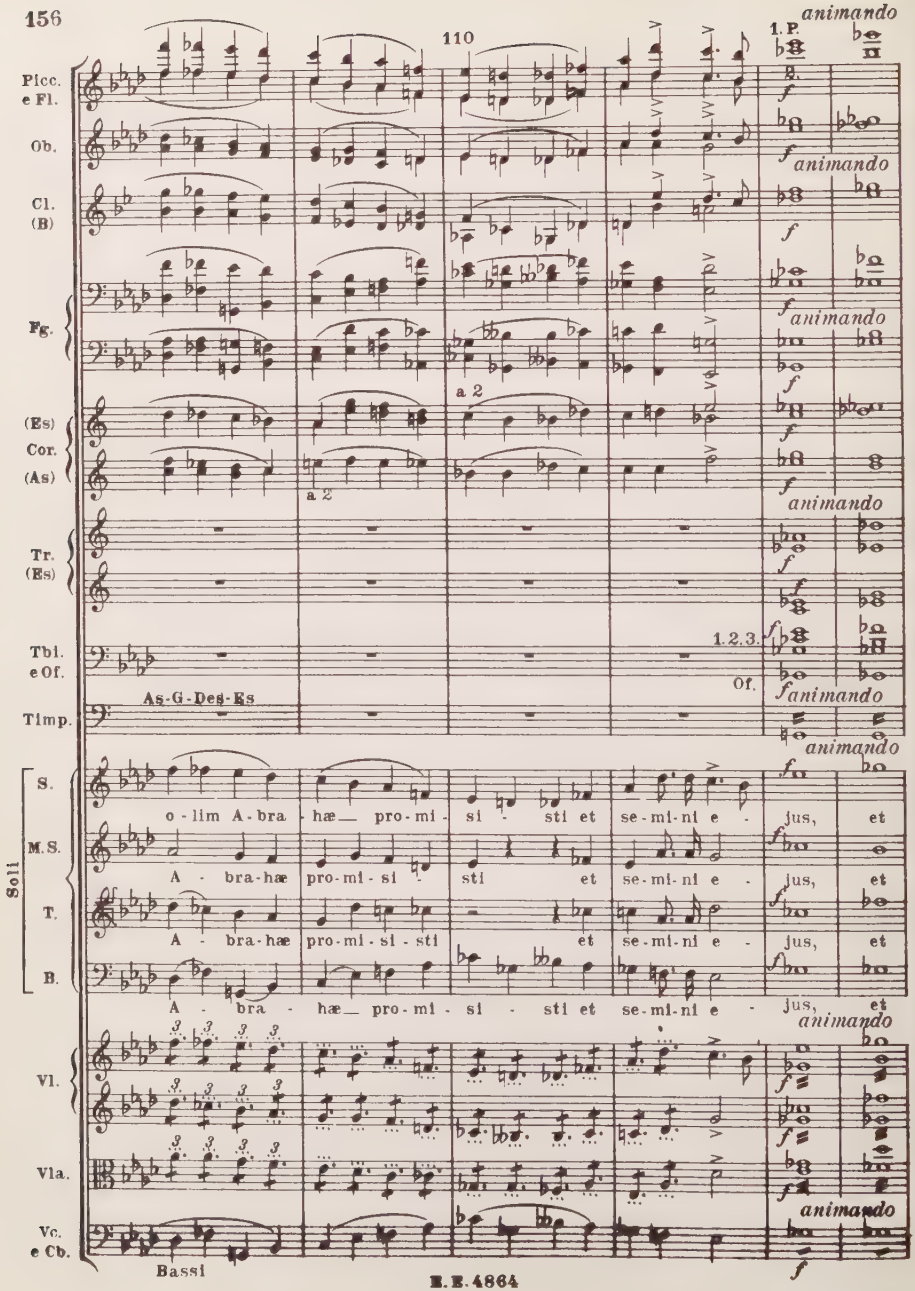

80
Picc.
Fl.
Ob.
Cl (B)
Fg.
(Es) Cor. (As)
Tr. (Es)
Tbl. e Of.
Timp.
S.
M.S.
T.
B.
Soli
Vl.I
Vl.II
Vla.
Vc. e Cb.
cresc.
mf
pizz.div.
cem lu - sen - tet
cem
e - as In lu - cem
san - san - cem
E. E. 4864

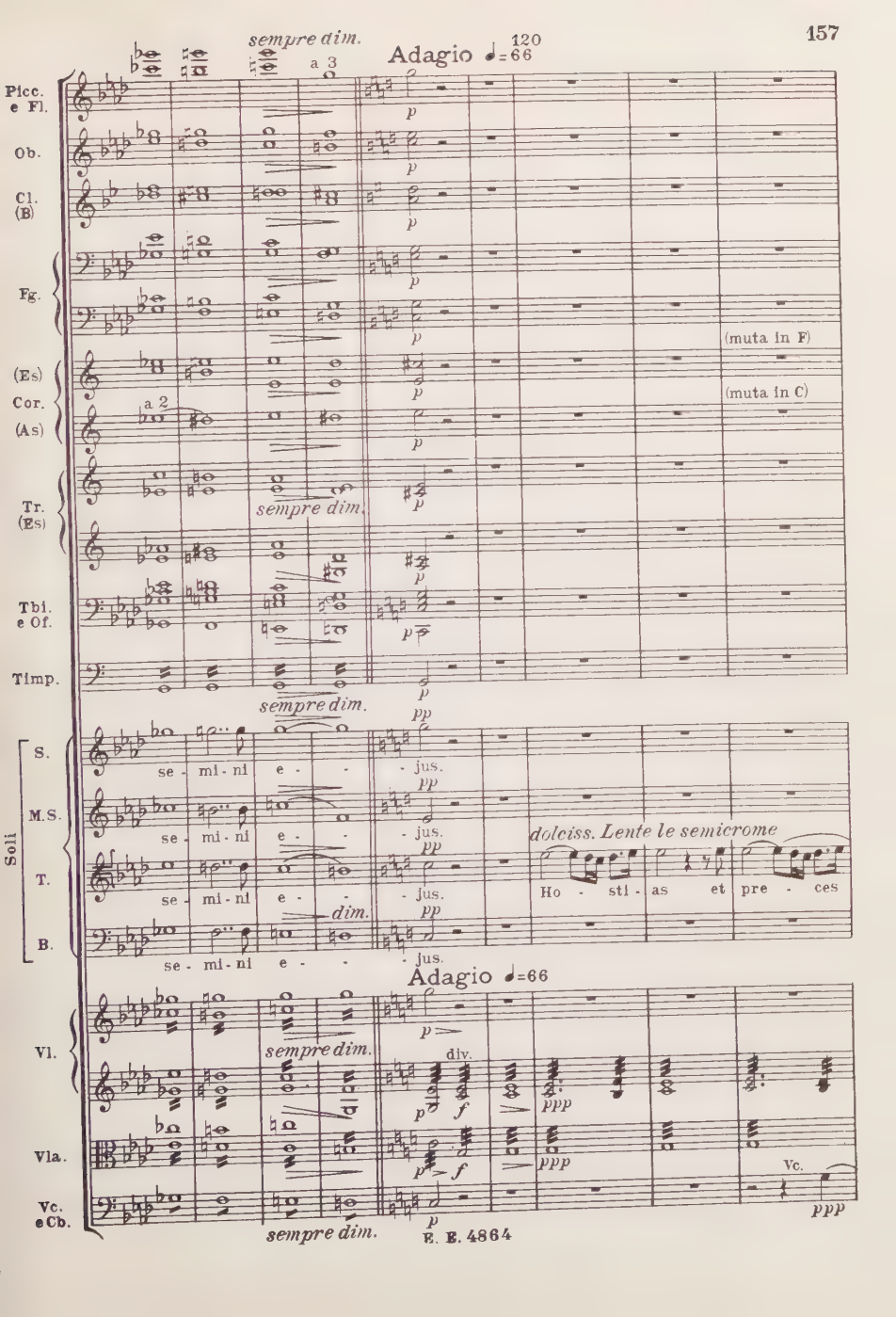
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (As)
Tr. (Es)
Tbl. e Of.
Timp.
Soli
S. M.S.
T.
B.
Vl.I
Vl.II
Vla.
Vc. e Cb.
poco allarg.
morendo
dim.
(muta in G)
ctam.
ctam, in lu - cem san -


90
Allegro mosso ♩ = 152
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(As)
S.
M.S.
T.
B.
Soli
Quam o-lim A - bra-
Quam o-lim A - bra-hæ, Quam o-lim A - bra-
Quam o-lim A - bra-hæ, Quam o-lim A - bra-hæ — pro-mi - si -
ctam, Quam o-lim A-bra-hæ, Quam o-lim A-bra-hæ pro - - mi - si - sti, pro - mi - si -
Allegro mosso ♩ = 152
Vc. arco
Vc.

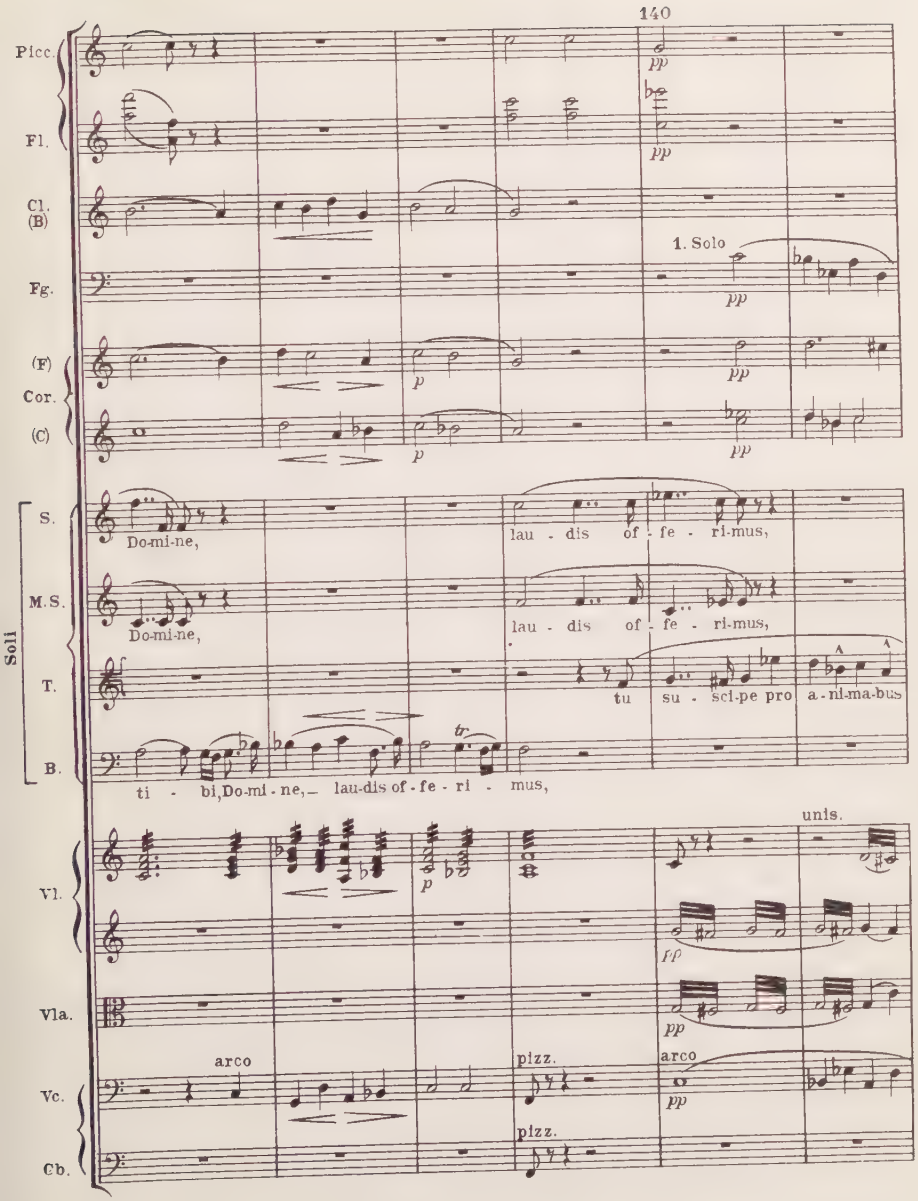

100
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(As)
Soli
S.
M.S.
T.
B.
Vl.
Vla.
Vc.
1.
mf
hæ, Quam — o-lim A-bra-hæ pro-mi-si - sti et se-mi-ni e - jus.
hæ,
sti,
Quam —
sti,
Tutti
unis. arco
mf

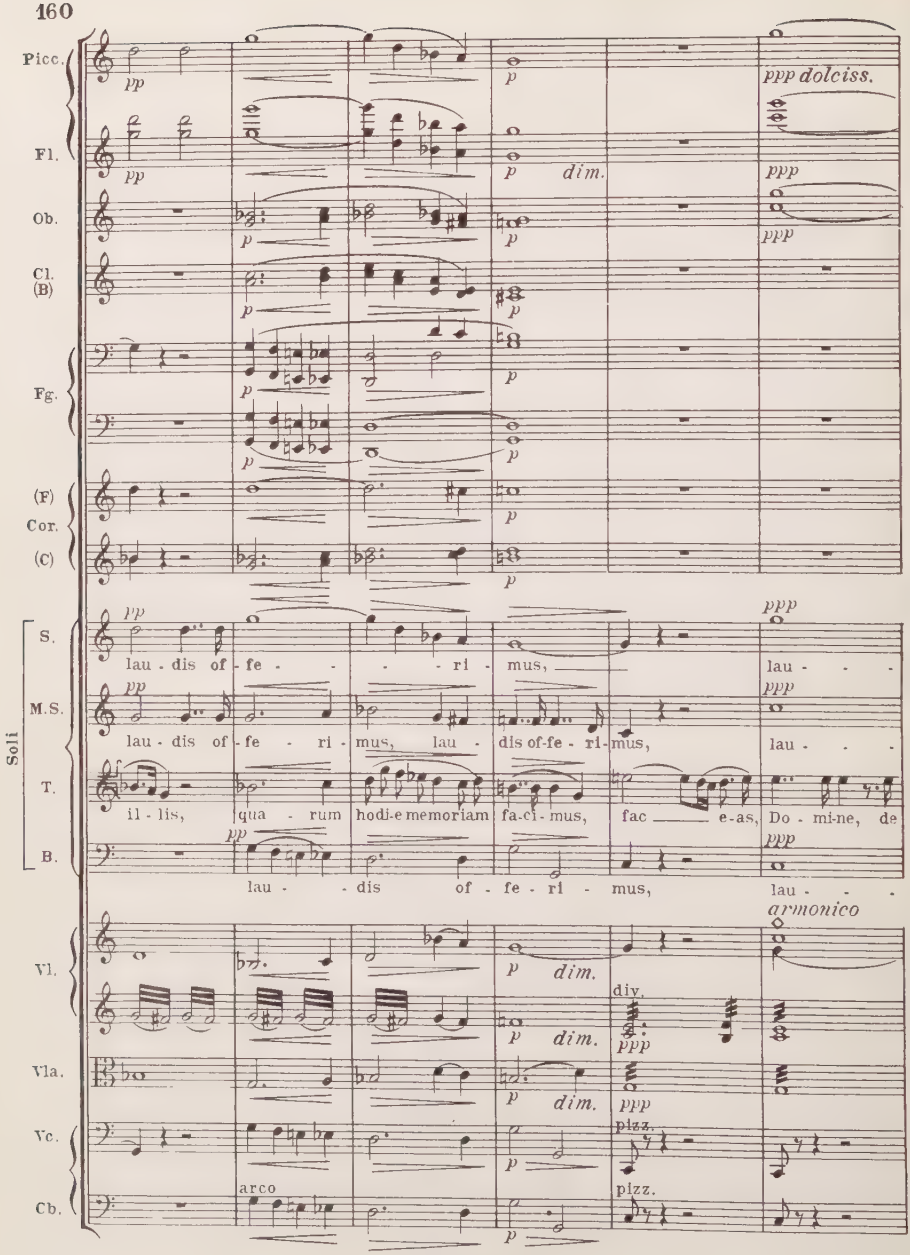

1.
Picc. e Fl.
2. P.
Ob.
Cl. (B)
Fg.
a 2
(Es) Cor. (As)
Soli
S.
M.S.
T.
B.
Quam
Quam o - lim
o - lim A-bra - hæ pro-mi - si - sti et se-mi-ni e - jus.
Quam o - lim
Quam o - lim
Vl.
Vla.
Vc.
Cb.

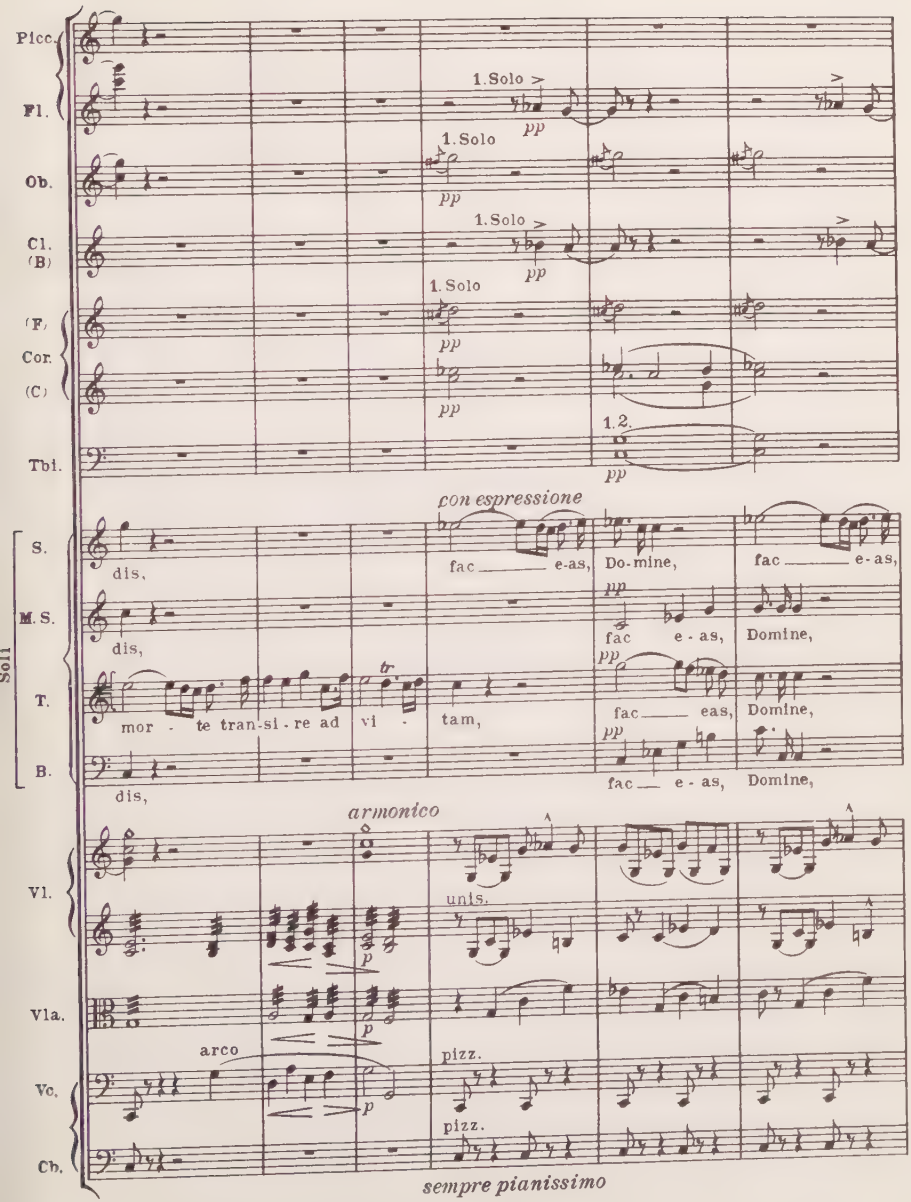

110
animando
1. P.
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (As)
a 2
Tr. (Es)
Tbl. e Of.
1. 2. 3.
Of.
Timp.
As-G-Des-Es
Soli
S.
M.S.
T.
B.
o - lim A - bra - hæ pro - mi - si - sti et se - mi - ni e - jus, et
A - bra - hæ pro - mi - si - sti et se - mi - ni e - jus, et
A - bra - hæ pro - mi - si - sti et se - mi - ni e - jus, et
A - bra - hæ pro - mi - si - sti et se - mi - ni e - jus, et
Vl.
Vla.
Vc. e Cb.
Bassi

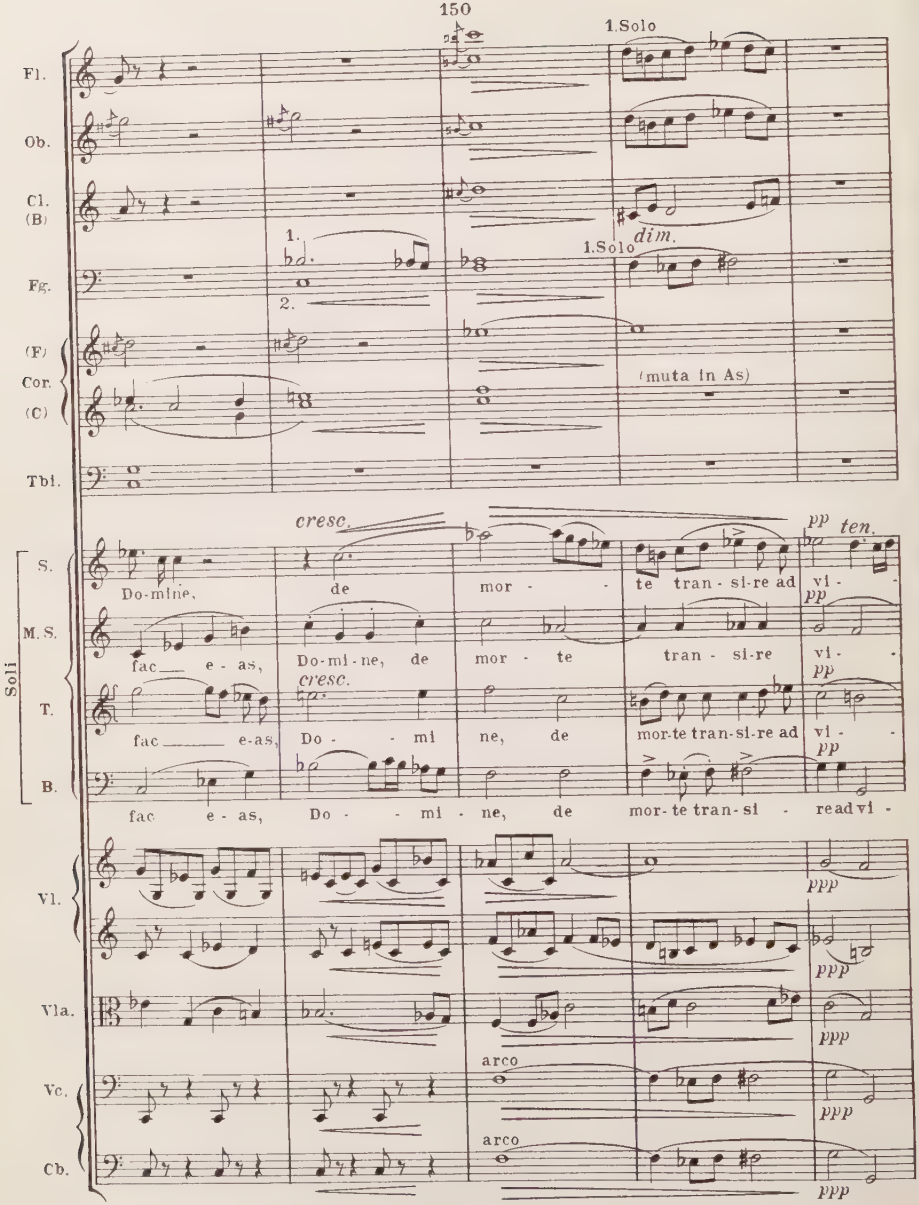

sempre dim.
Adagio ♩=66 120
a 3
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(muta in F)
(Es) Cor. (As)
(muta in C)
a 2
Tr. (Es)
Tbi. e Of.
Timp.
Soli
S.
M.S.
T.
B.
se - mi - ni e - - - jus.
dolciss. Lente le semicrome
Ho - sti - as et pre - ces
dim.
Adagio ♩=66
Vl.
div.
Vla.
Vc. e Cb.
Vc.
E. E. 4864

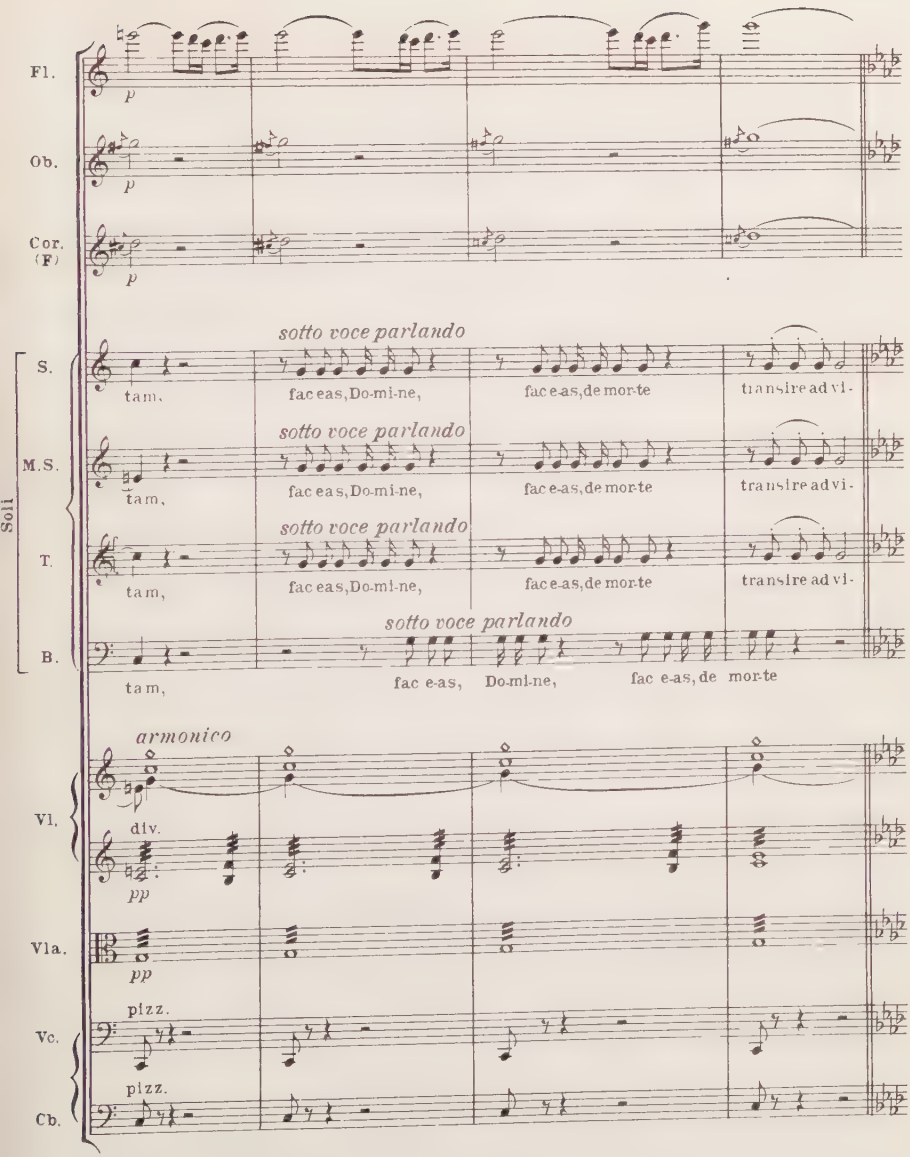
animando un poco
T.
ti - bi, Do - mi - ne ti - bi Do-mi-ne lau-dis of - fe - ri mus
Vl.
Vla.
Vc.
Cb.
arco
pizz.
animando un poco
130
dolciss.
Picc.
Fl.
Cl. (B)
(F) Cor. (C)
Solo 1.
Solo 3.
Soli
S.
M S.
B.
Ho - sti-as et pre-ces ti - bi,
Ho - sti - as et pre - ces ti - bi, Do - mi - ne,
ten.
div. a quattro

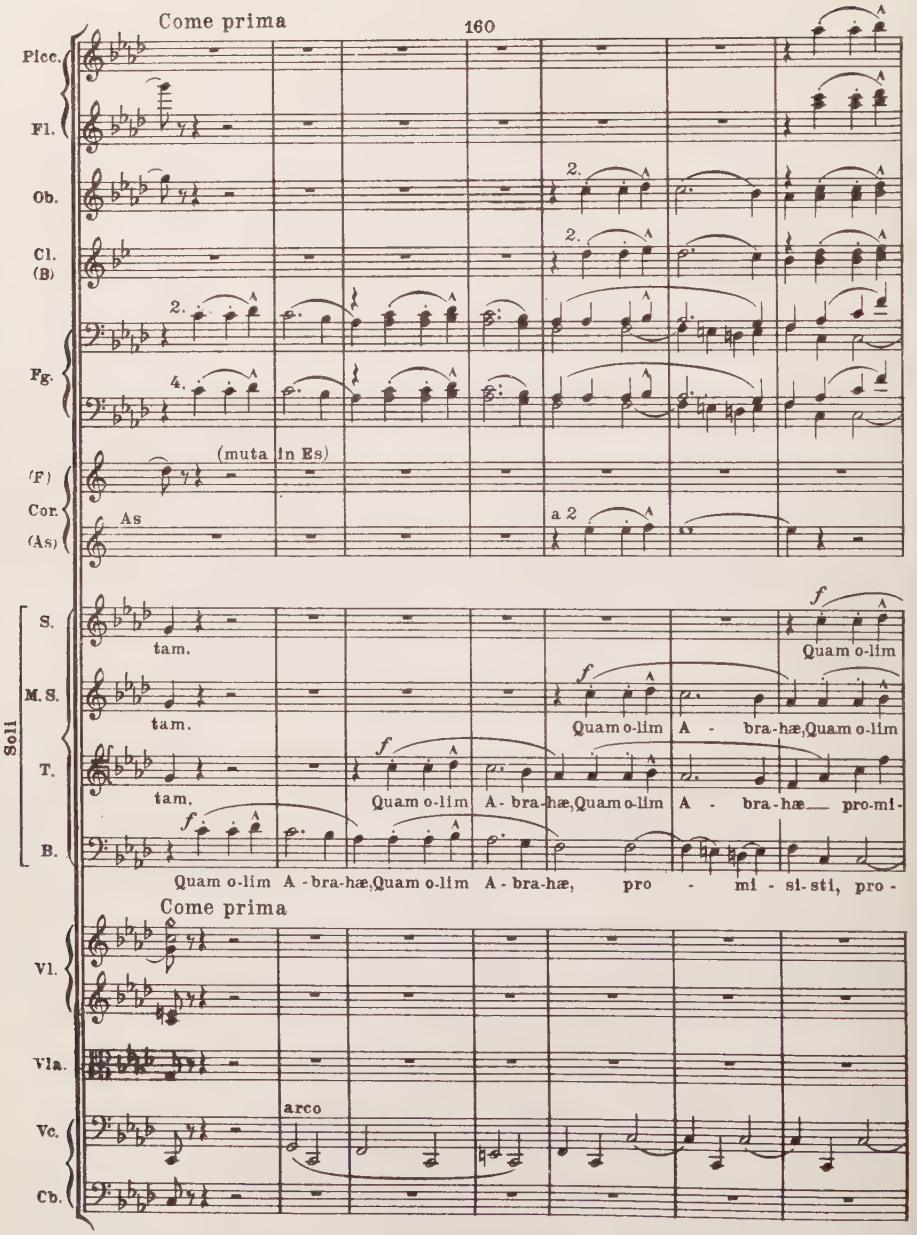

140
Picc.
Fl.
Cl. (B)
Fg.
(F) Cor. (C)
1. Solo
pp
p
Soli
S.
M.S.
T.
B.
Do-mi-ne,
Do-mi-ne,
lau - dis of - fe - ri-mus,
lau - dis of - fe - ri-mus,
tu su - sci-pe pro a-ni-ma-bus
ti - bi, Do-mi - ne, — lau-dis of-fe-ri - mus,
tr
Vl.
Vla.
Vc.
Cb.
unis.
ff
arco
pizz.
arco
pizz.

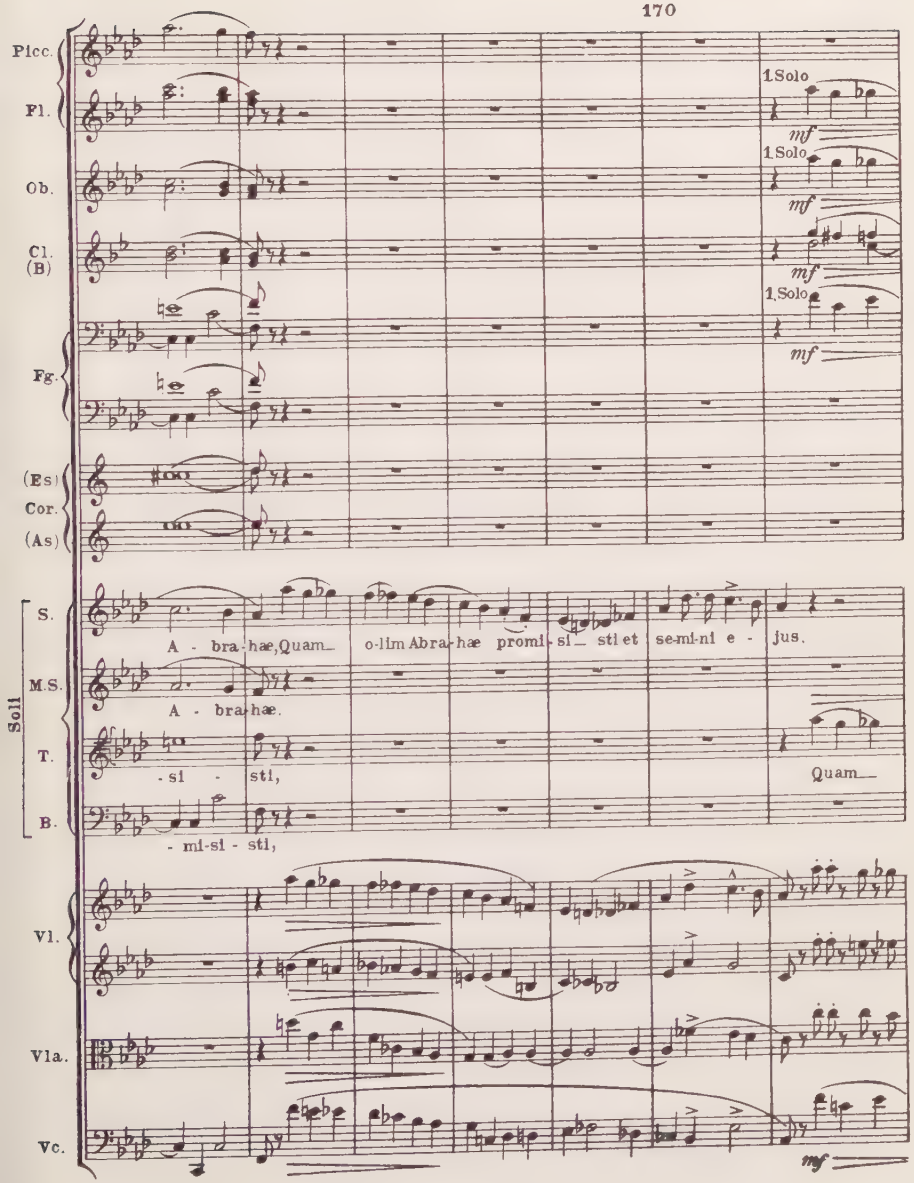

Picc.
Fl.
Ob.
Cl. (B)
Fg.
(F) Cor. (C)
Soli
S.
M.S.
T.
B.
Vl.
Vla.
Vc.
Cb.
pp
p
ppp dolciss.
dim.
ppp
lau - dis of - fe - - - - ri - mus,
lau - - - -
lau - dis of - fe - ri - mus, lau - dis of-fe - ri-mus,
lau - - - -
il - lis, qua - rum hodi-e memoriam fa-ci-mus, fac — e-as, Do - mi-ne, de
lau - - dis of - fe - ri - mus,
lau - - - -
armonico
div.
pizz.
arco

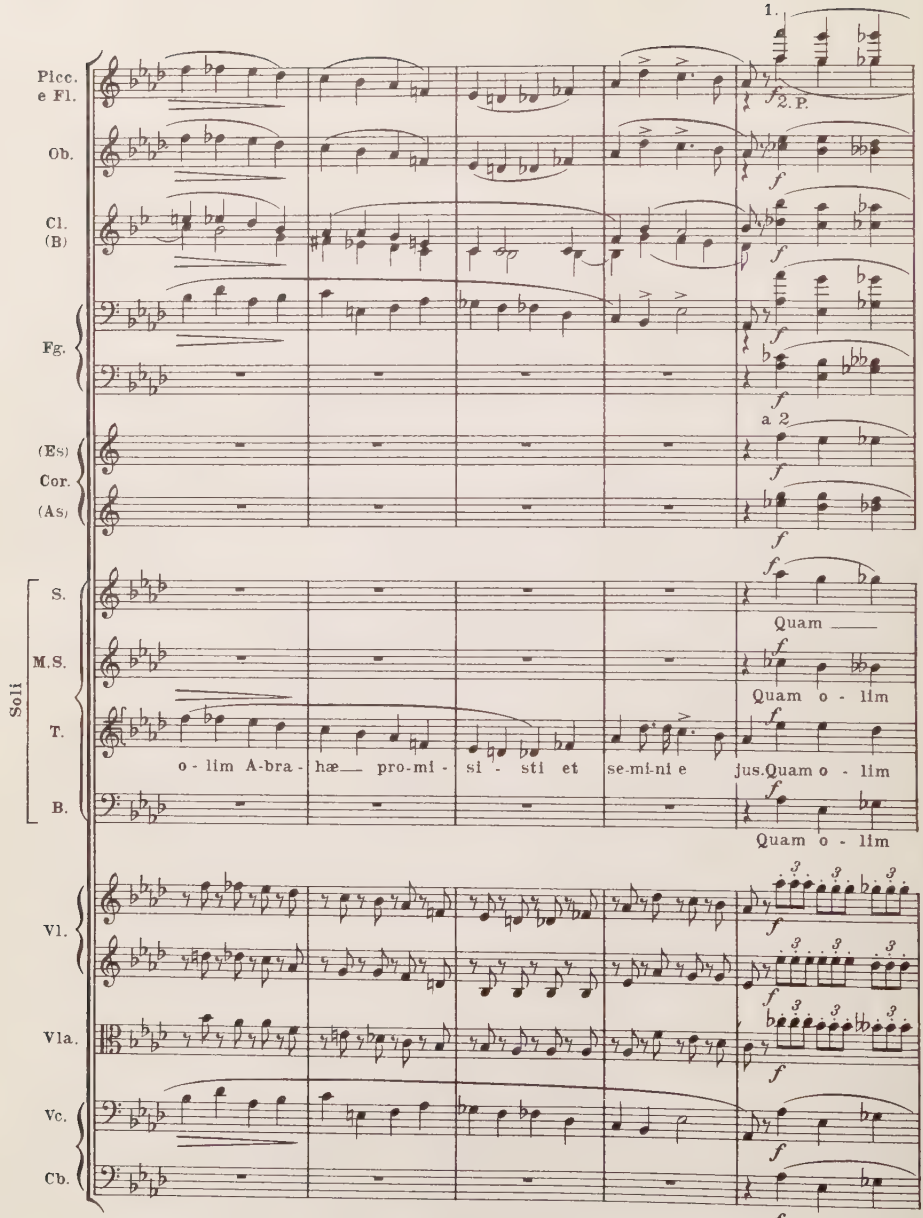

Picc.
Fl.
Ob.
Cl. (B)
(F)
Cor.
(C)
Tbi.
1. Solo
pp
1. 2.
con espressione
Soli
S.
M. S.
T.
B.
dis,
fac e-as,
Do-mine,
Domine,
mor - te tran-si-re ad vi - tam,
armonico
Vl.
Vla.
Vc.
Cb.
unis.
arco
pizz.
sempre pianissimo

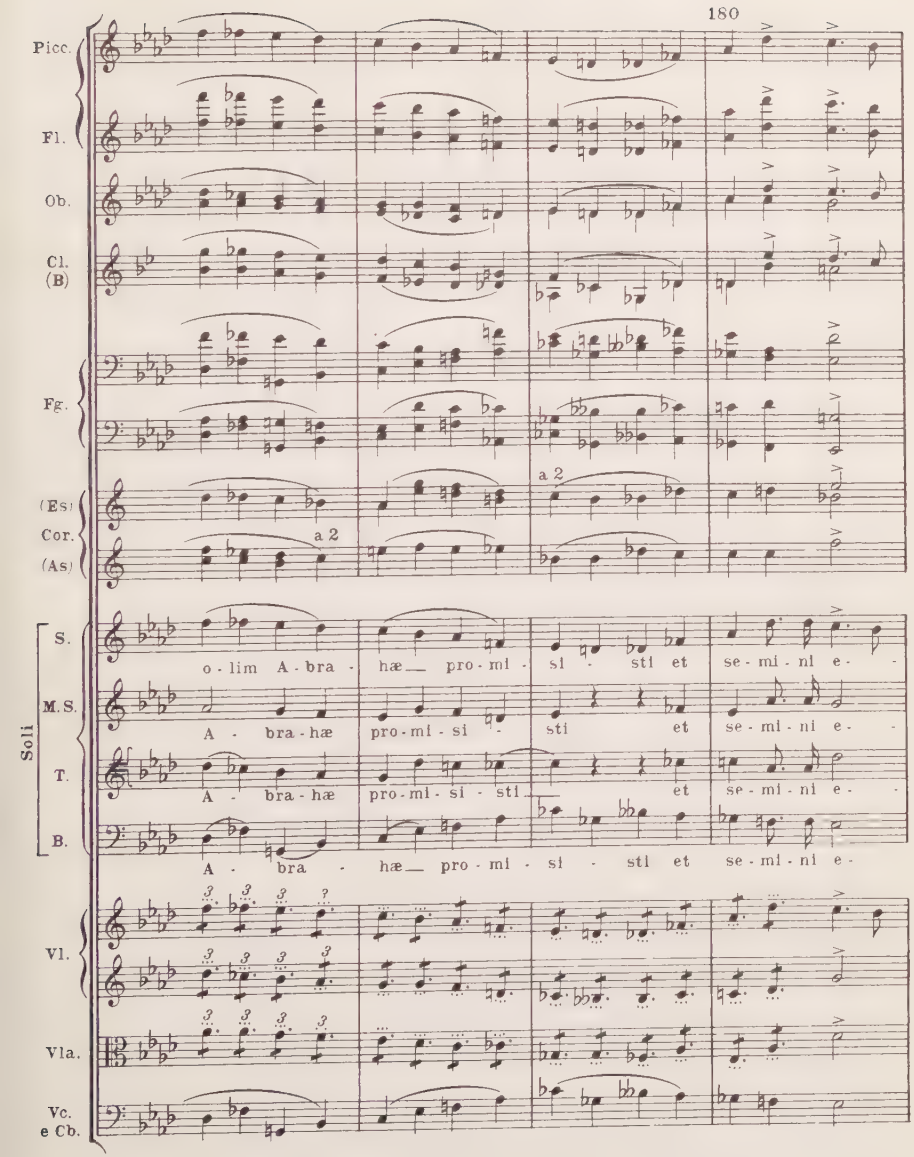

150
1.Solo
Fl.
Ob.
Cl.
(B)
1.
2.
1.Solo
dim.
Fg.
(F)
Cor.
(C)
(muta in As)
Tbl.
cresc.
pp
ten.
Soli
S.
Do-mine,
de
mor -
te tran - si-re ad
vi -
M.S.
fac e - as,
Do-mi-ne, de
mor - te
tran - si-re
vi -
pp
cresc.
T.
fac e-as,
Do - mi
ne, de
mor-te tran-si-re ad
vi -
pp
B.
fac e - as,
Do - mi - ne, de
mor-te tran-si - read vi -
Vl.
ppp
Vla.
ppp
arco
Vc.
ppp
arco
Cb.
ppp

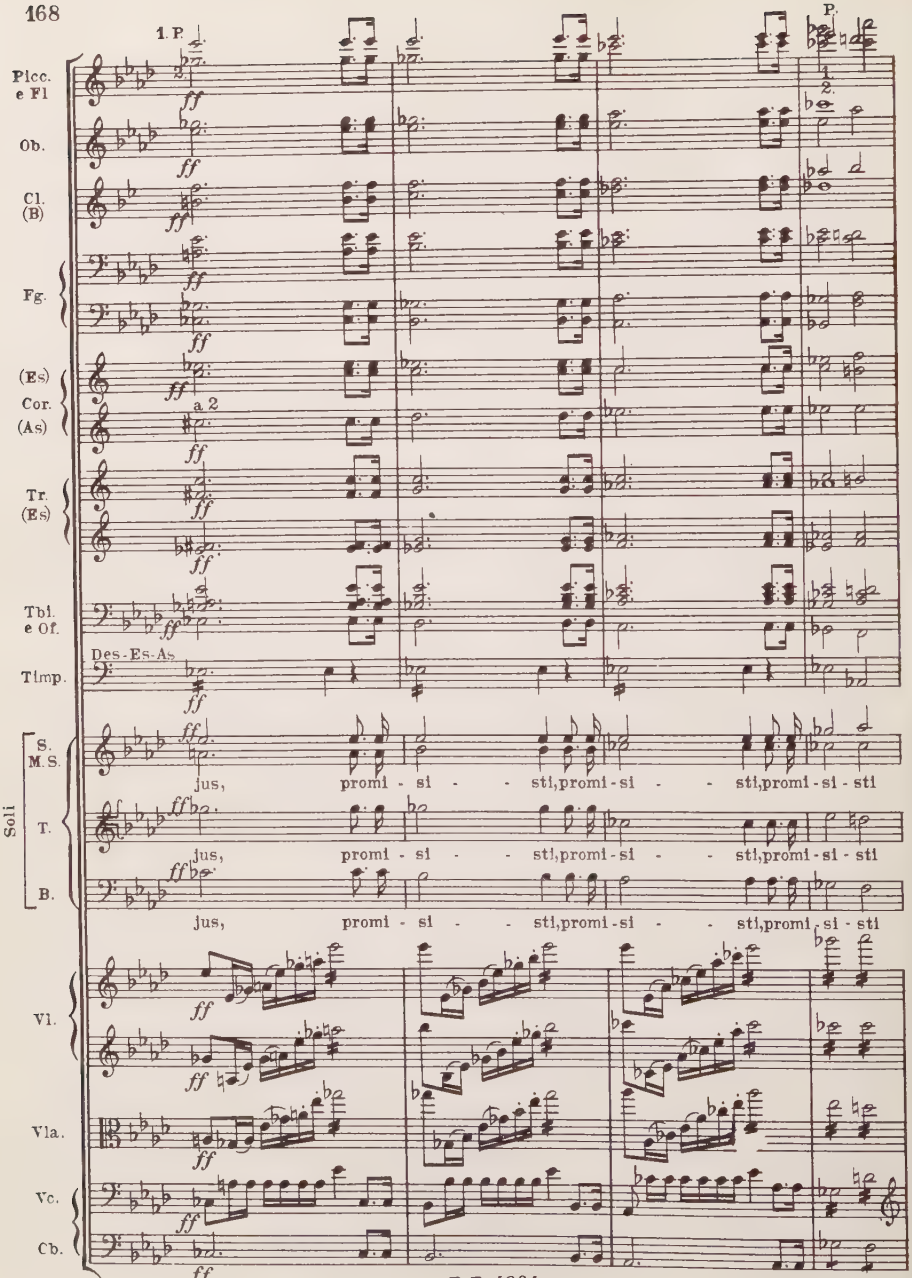

Fl.
p
Ob.
p
Cor. (F)
p
Soli
S.
sotto voce parlando
tam,
fac eas, Do-mi-ne,
fac e-as, de mor-te
transire ad vi-
M.S.
sotto voce parlando
tam,
fac eas, Do-mi-ne,
fac e-as, de mor-te
transire ad vi-
T.
sotto voce parlando
tam,
fac eas, Do-mi-ne,
fac e-as, de mor-te
transire ad vi-
B.
sotto voce parlando
tam,
fac e-as, Do-mi-ne,
fac e-as, de mor-te
armonico
Vl.
div.
pp
Vla.
pp
Vc.
pizz.
Cb.
pizz.

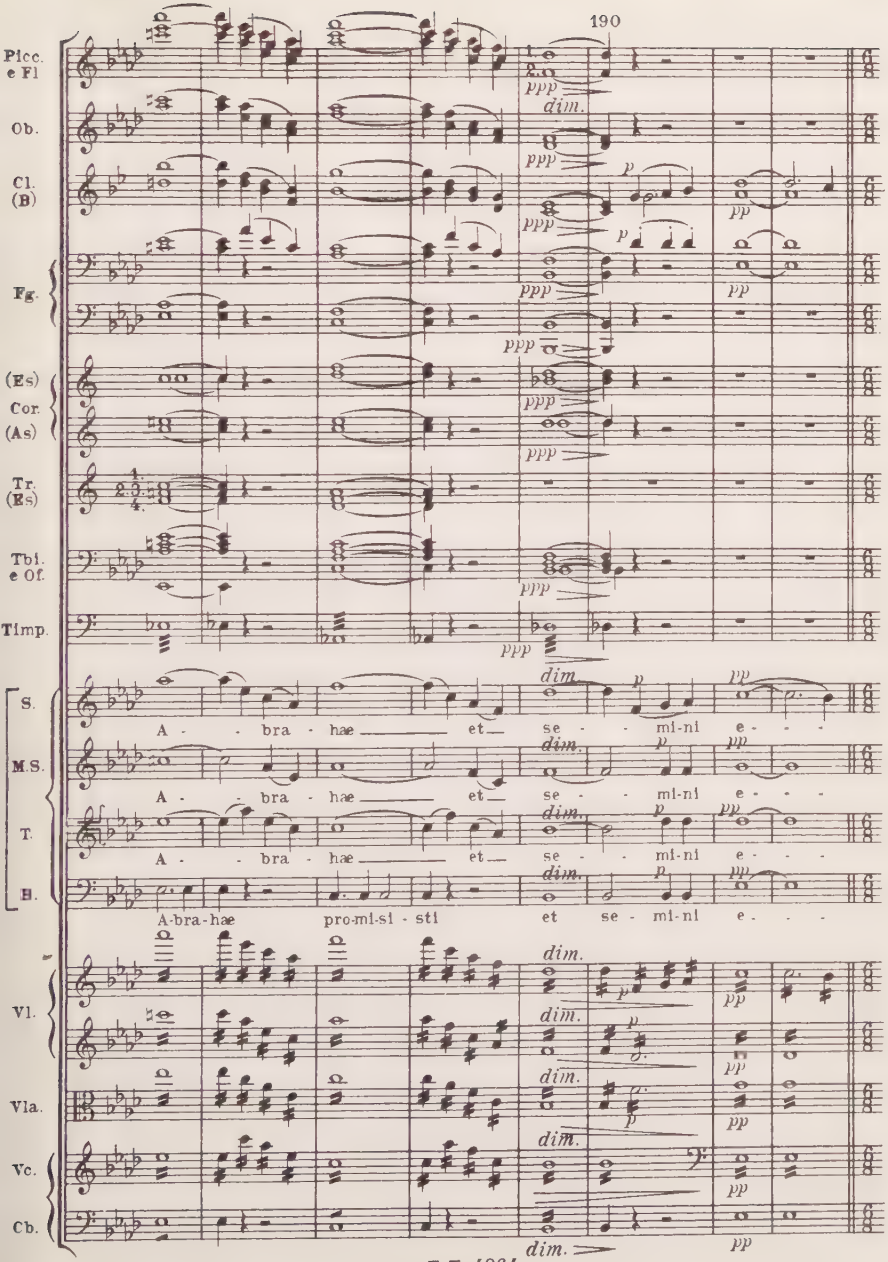

Come prima
160
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(muta in Es)
(F)
Cor.
As
(As)
a 2
Soli
S.
M.S.
T.
B.
tam.
Quam o-lim
A - bra-hæ,Quam o-lim
A - bra-hæ
pro-mi-
Quam o-lim A - bra-hæ,Quam o-lim A - bra-hæ, pro - mi - si-sti, pro -
Come prima
Vl.
Vla.
Vc.
Cb.
arco

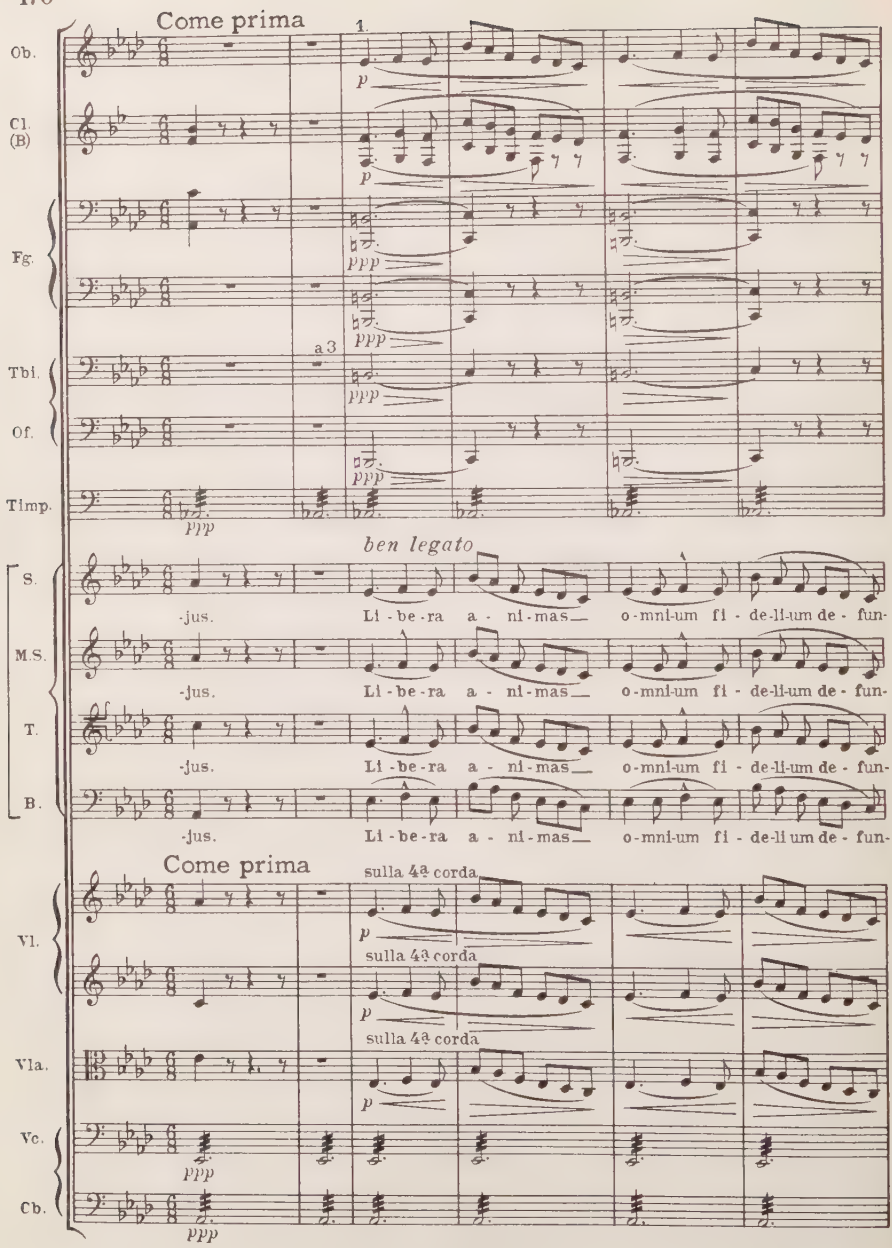

170
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(As)
1.Solo
mf
1.Solo
mf
mf
1.Solo
mf
Soli
S.
A - bra-hæ, Quam_ o-lim Abra-hæ promi-si_ sti et se-mi-ni e - jus.
M.S.
A - bra-hæ.
T.
- si - sti,
Quam_
B.
- mi-si - sti,
Vl.
Vla.
Vc.
mf

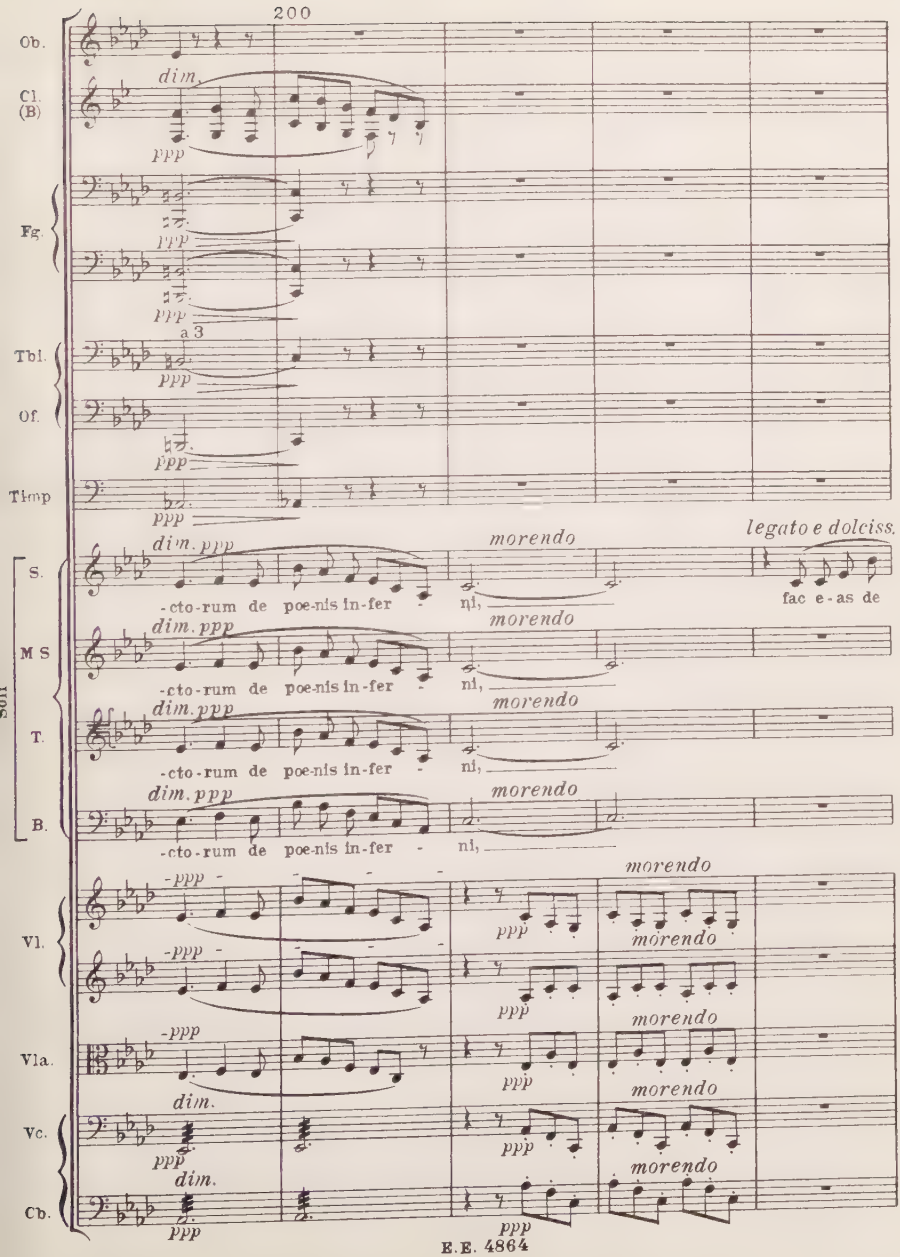

1.
Picc. e Fl.
Ob.
Cl. (B)
Fg.
2. P.
a 2
(Es)
Cor.
(As)
Soli
S.
M.S.
T.
B.
Quam
Quam o - lim
o - lim A-bra - hæ pro-mi - si - sti et se-mi-ni e jus. Quam o - lim
Quam o - lim
Vl.
Vla.
Vc.
Cb.

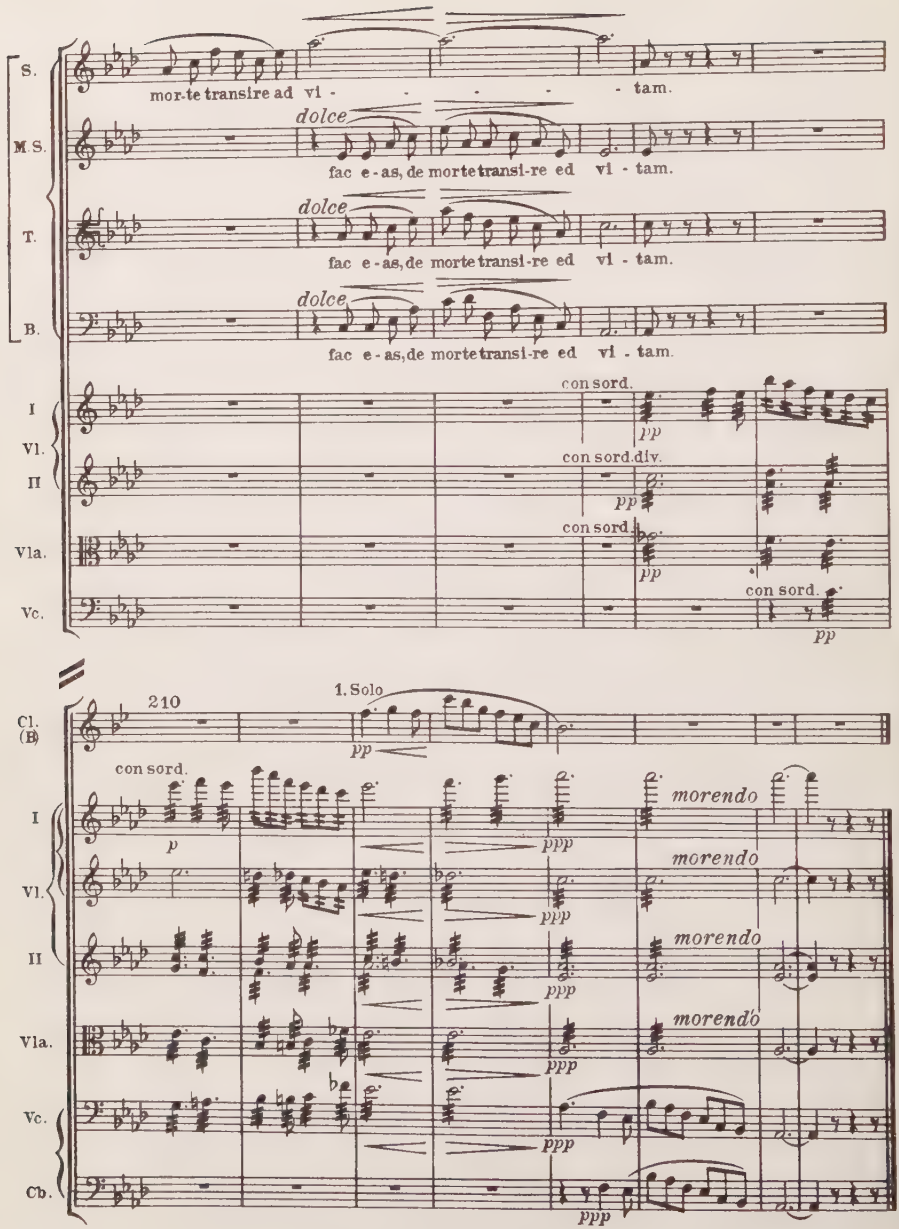

180
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (As)
a 2
a 2
Soli
S.
M.S.
T.
B.
o - lim A - bra - hæ pro - mi - si - sti et se - mi - ni e -
A - bra - hæ pro - mi - si - sti et se - mi - ni e -
A - bra - hæ pro - mi - si - sti et se - mi - ni e -
A - bra - hæ pro - mi - si - sti et se - mi - ni e -
Vl.
Vla.
Vc. e Cb.


1. P.
P.
Picc. e Fl
Ob.
Cl. (B)
Fg.
(Es) Cor. (As)
a 2
Tr. (Es)
Tbl. e Of.
Timp.
Des-Es-As
Soli
S. M.S.
T.
B.
jus, promi - si - - sti, promi - si - - sti, promi - si - sti
Vl.
Vla.
Vc.
Cb.


190
Picc. e Fl
Ob.
Cl. (B)
Fg.
(Es) Cor. (As)
Tr. (Es)
Tbi. e Of.
Timp.
S.
M.S.
T.
B.
Vl.
Vla.
Vc.
Cb.
A - - bra - hæ et se - - mi-ni e - -
A - - bra - hæ et se - - mi-ni e - -
A - - bra - hæ et se - - mi-ni e - -
A-bra-hæ pro-mi-si - sti et se - mi-ni e - -
ppp
dim.
p
pp

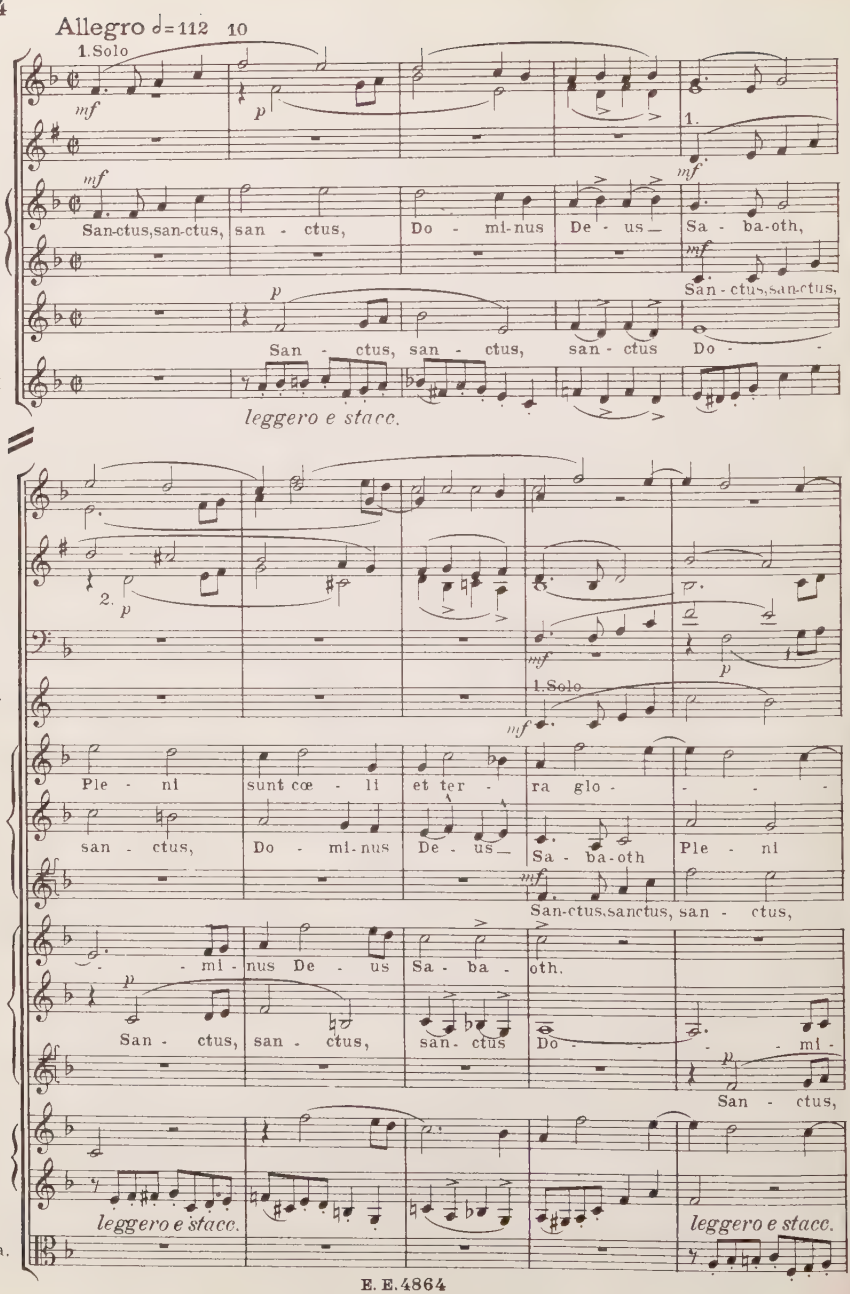

Come prima
1.
Ob.
Cl. (B)
Fg.
Tbi.
Of.
Timp.
a 3
ben legato
Soli
S.
M.S.
T.
B.
-jus. Li - be - ra a - ni - mas o - mni - um fi - de - li - um de - fun -
Come prima
sulla 4ª corda
Vl.
Vla.
Vc.
Cb.

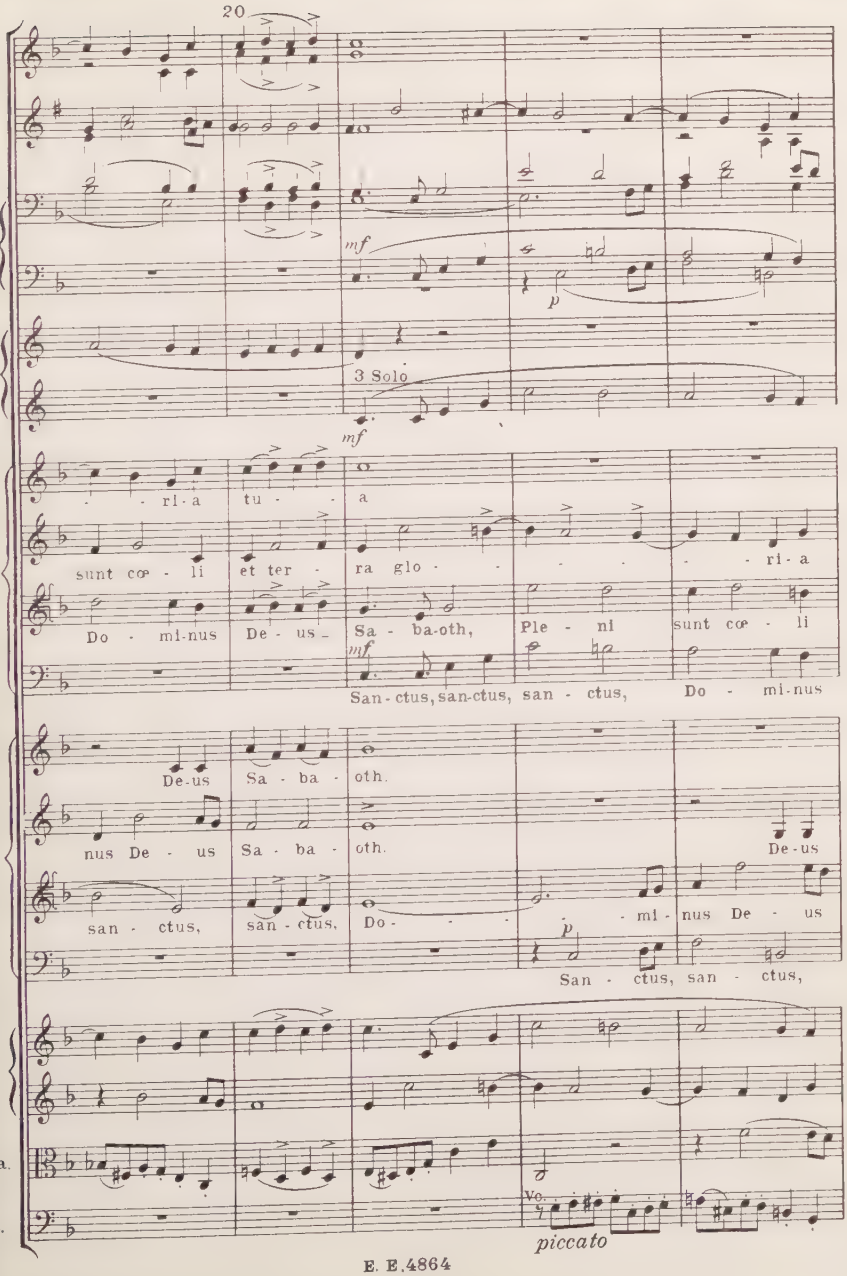

200
Ob.
Cl. (B)
dim.
ppp
Fg.
ppp
ppp
a 3
Tbl.
ppp
Of.
ppp
Timp
ppp
dim. ppp
morendo
legato e dolciss.
S.
-cto-rum de poe-nis in-fer - ni,
fac e-as de
dim. ppp
morendo
M S
-cto-rum de poe-nis in-fer - ni,
dim. ppp
morendo
T.
-cto-rum de poe-nis in-fer - ni,
dim. ppp
morendo
B.
-cto-rum de poe-nis in-fer - ni,
Soli
-ppp
morendo
Vl.
-ppp
ppp
morendo
-ppp
ppp
morendo
Vla.
dim.
ppp
morendo
dim.
Vc.
ppp
ppp
morendo
Cb.
ppp
ppp

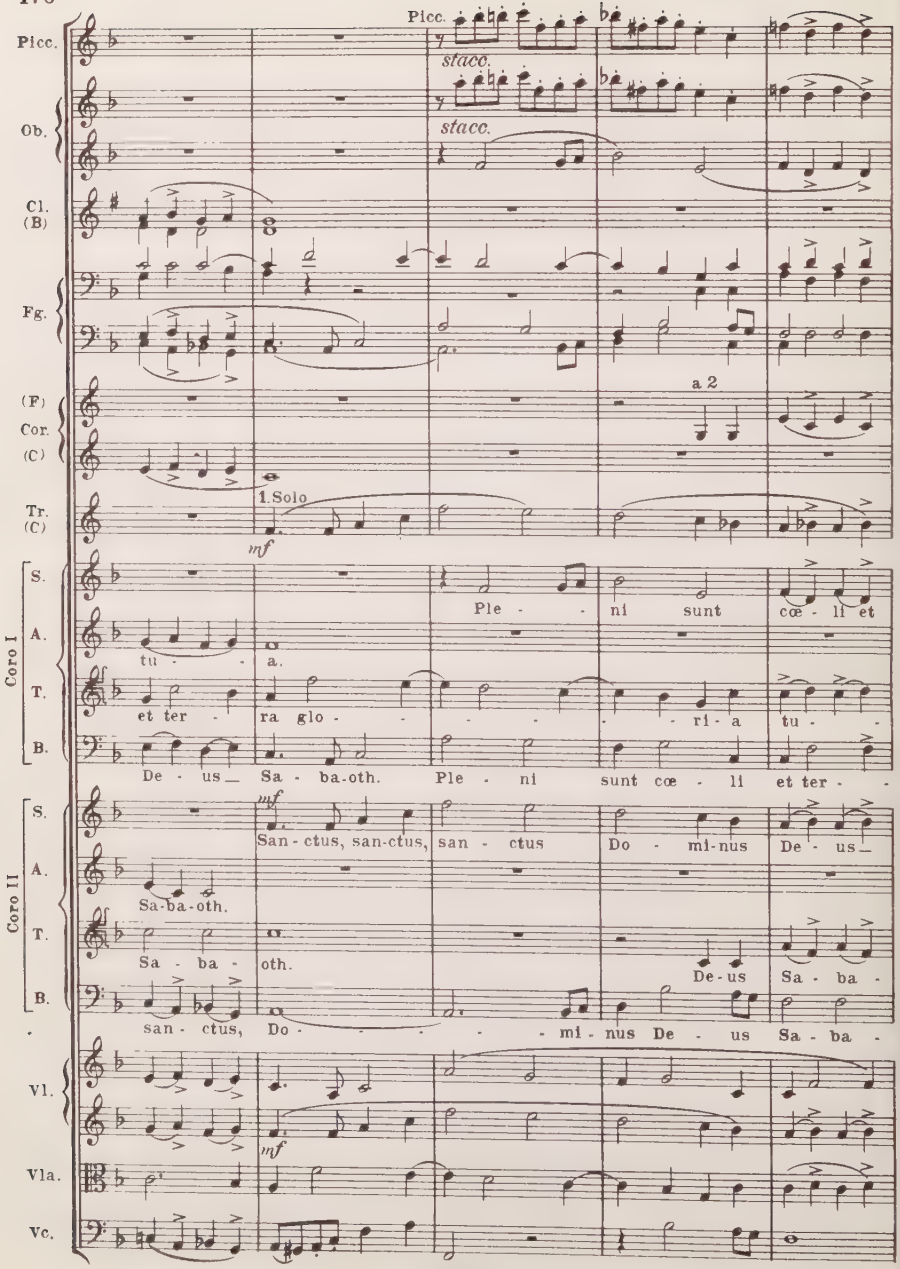

Soli
S.
mor-te transire ad vi - - - - - tam.
M.S.
dolce
fac e-as, de morte transi-re ed vi - tam.
T.
dolce
fac e-as, de morte transi-re ed vi - tam.
B.
dolce
fac e-as, de morte transi-re ed vi - tam.
I
Vl.
II
con sord.
pp
con sord. div.
pp
Vla.
con sord.
pp
Vc.
con sord.
pp
210
Cl. (B)
1. Solo
pp
con sord.
I
p
ppp
morendo
Vl.
ppp
morendo
II
ppp
morendo
Vla.
ppp
morendo
Vc.
ppp
Cb.
ppp

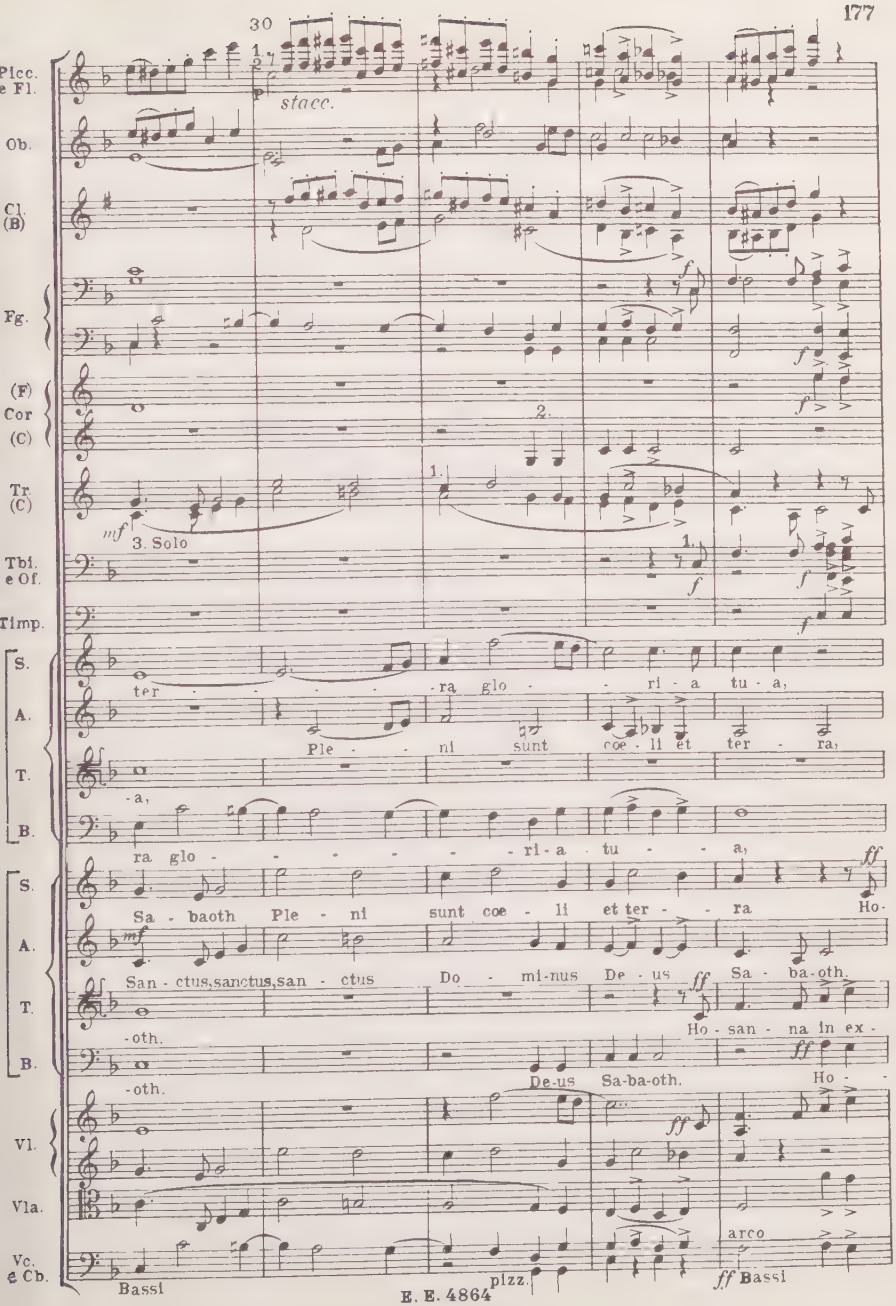
Nº 4. Sanctus

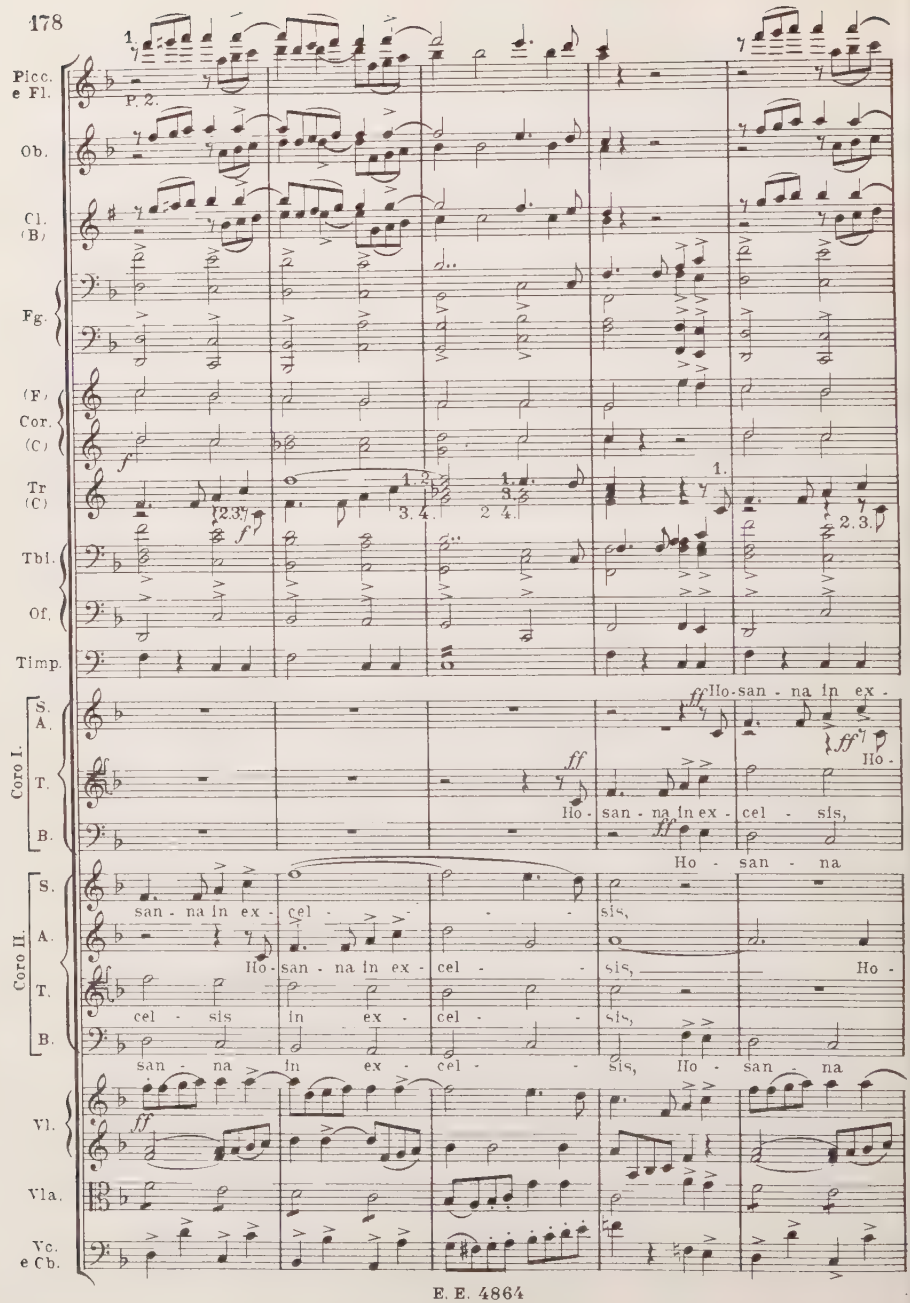
Allegro ♩= 138
Piccolo
2 Flauti
2 Oboi
2 Clarinetti in B
4 Fagotti
I II in F
4 Corni
III IV in C
4 Trombe in C
3 Tromboni e Officleide
Timpani F-C
Coro I
Soprani
Contr'alti
Tenori
Bassi
Coro II
Soprani
Contr'alti
Tenori
Bassi
Sanctus,
San - ctus.
Allegro ♩= 138
Violino I
Violino II
Viola
Violoncello
Contrabasso

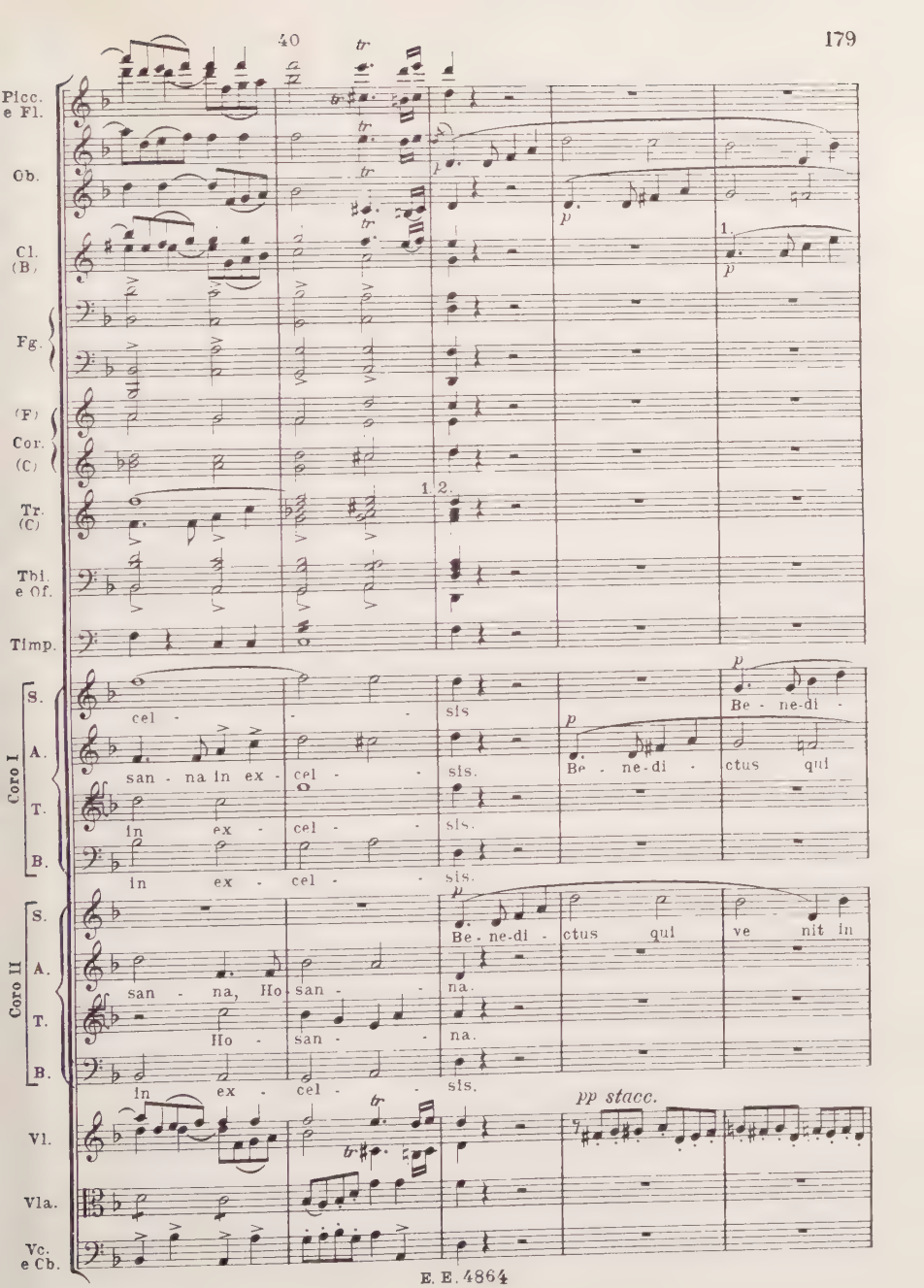

Allegro ♩= 112
1. Solo
Ob.
Cl. (B)
Coro I
S.
A.
Coro II
S.
Vl. I
mf
p
San-ctus, san-ctus, san - ctus, Do - mi-nus De - us Sa - ba-oth,
San - ctus, san - ctus, san - ctus Do -
leggero e stacc.
Ob.
Cl. (B)
Fg.
Cor. (F)
2.
1. Solo
Coro I
S.
A.
T.
Ple - ni sunt cœ - li et ter - ra glo -
san - ctus, Do - mi-nus De - us Sa - ba-oth Ple - ni
San-ctus, sanctus, san - ctus,
Coro II
S.
A.
T.
- mi - nus De - us Sa - ba - oth.
San - ctus, san - ctus, san - ctus Do - mi -
San - ctus,
Vl.
Vla.
leggero e stacc.
leggero e stacc.

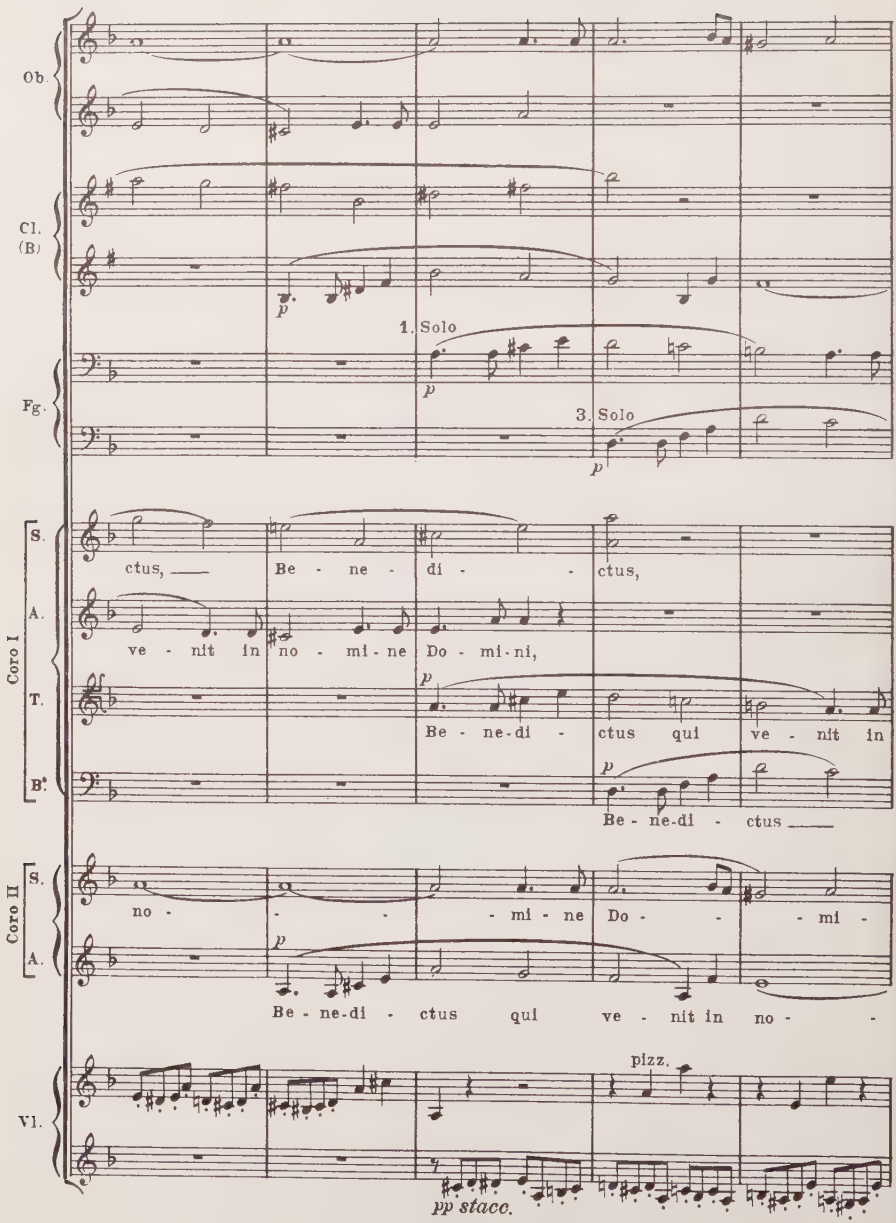

20
Ob.
Cl. (B)
Fg.
mf
p
(F)
Cor. (C)
3 Solo
mf
Coro I
S.
A.
T.
B.
ri - a tu - a
sunt cœ - li et ter - ra glo - ri - a
Do - mi-nus De - us - Sa - ba-oth, Ple - ni sunt cœ - li
mf
San-ctus, san-ctus, san - ctus, Do - mi-nus
Coro II
S.
A.
T.
B.
De-us Sa - ba - oth.
nus De - us Sa - ba - oth. De-us
san - ctus, san - ctus, Do - mi - nus De - us
p
San - ctus, san - ctus,
Vl.
Vla.
Vc.
Vc.
piccato

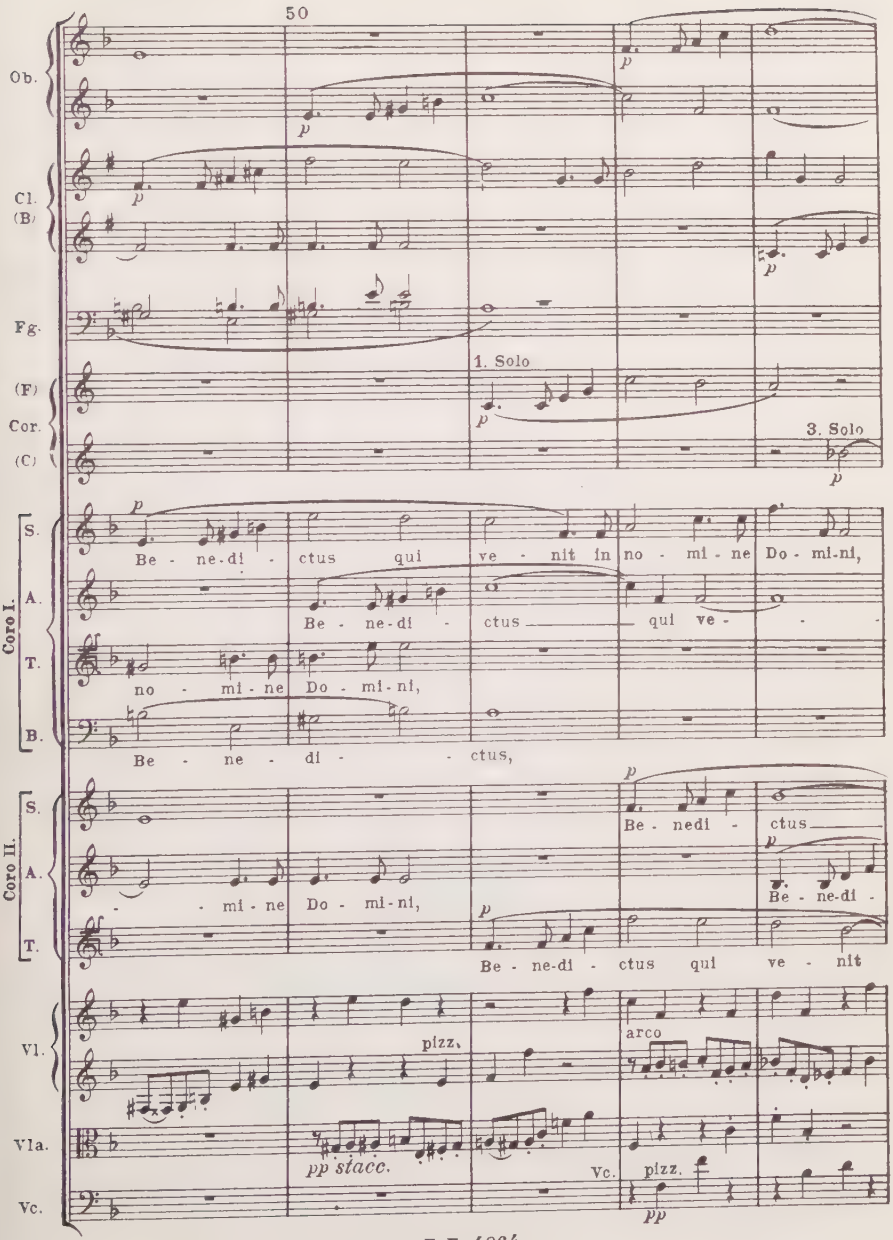

Picc.
stacc.
Ob.
stacc.
Cl. (B)
Fg.
a 2
(F) Cor. (C)
Tr. (C)
1. Solo
mf
Coro I
S.
A.
T.
B.
Ple - ni sunt cœ - li et
tu - a.
et ter - ra glo - ri - a tu -
De - us Sa - ba-oth. Ple - ni sunt cœ - li et ter -
Coro II
mf
San-ctus, san-ctus, san - ctus Do - mi-nus De - us
Sa-ba-oth.
Sa - ba - oth.
De-us Sa - ba -
san - ctus, Do - mi - nus De - us Sa - ba -
Vl.
mf
Vla.
Vc.

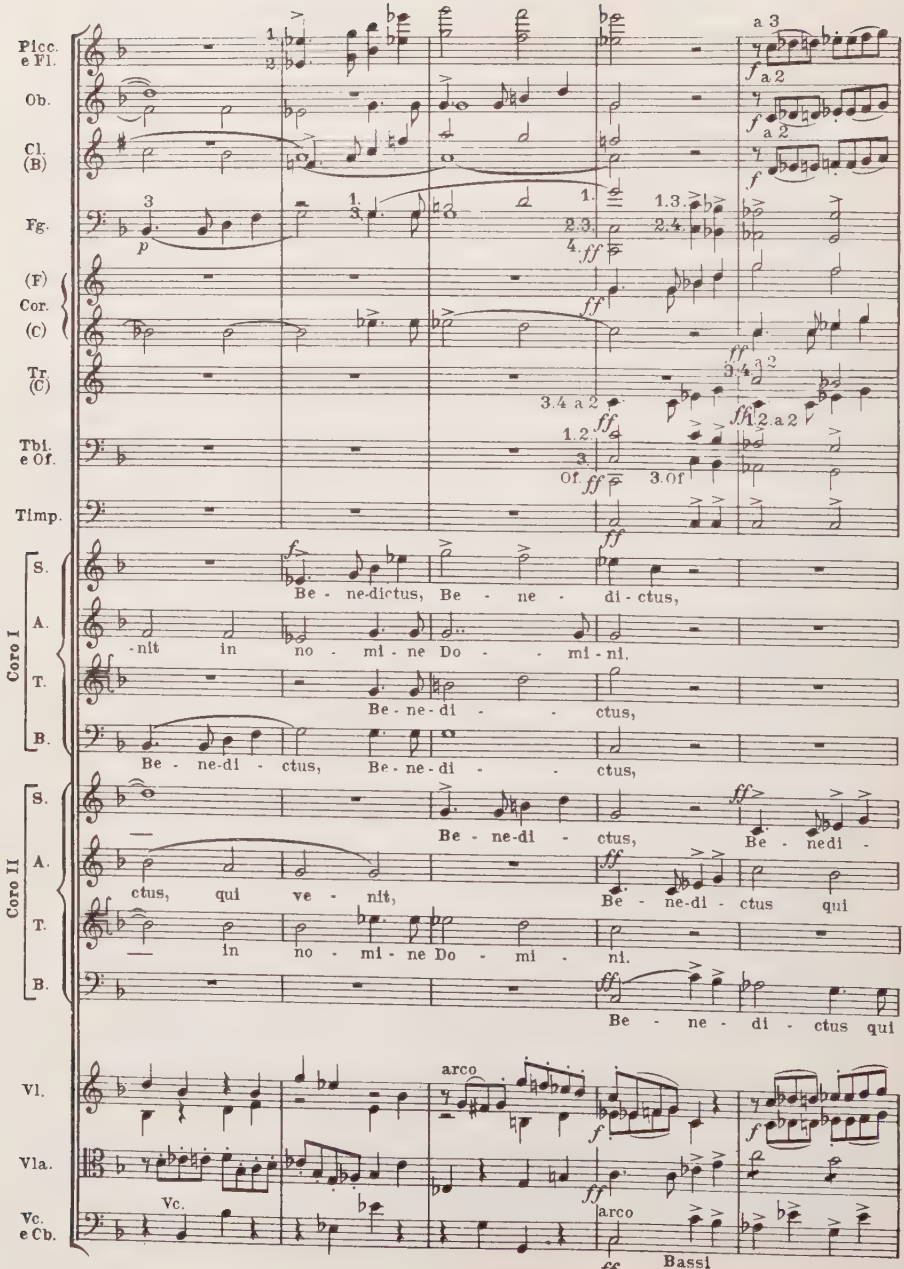

30
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(F) Cor (C)
Tr. (C)
Tbi. e Of.
Timp.
S.
A.
T.
B.
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
stacc.
3. Solo
ter - - - - ra glo - - ri - a tu - a,
Ple - - ni sunt coe - li et ter - ra,
-a,
ra glo - - - - - ri - a tu - - a,
Sa - baoth Ple - ni sunt coe - li et ter - - ra Ho-
San - ctus, sanctus, san - ctus Do - mi-nus De - us Sa - ba - oth.
-oth.
Ho - san - na in ex -
-oth.
De-us Sa-ba-oth. Ho - -
arco
pizz.
Bassi
Bassi

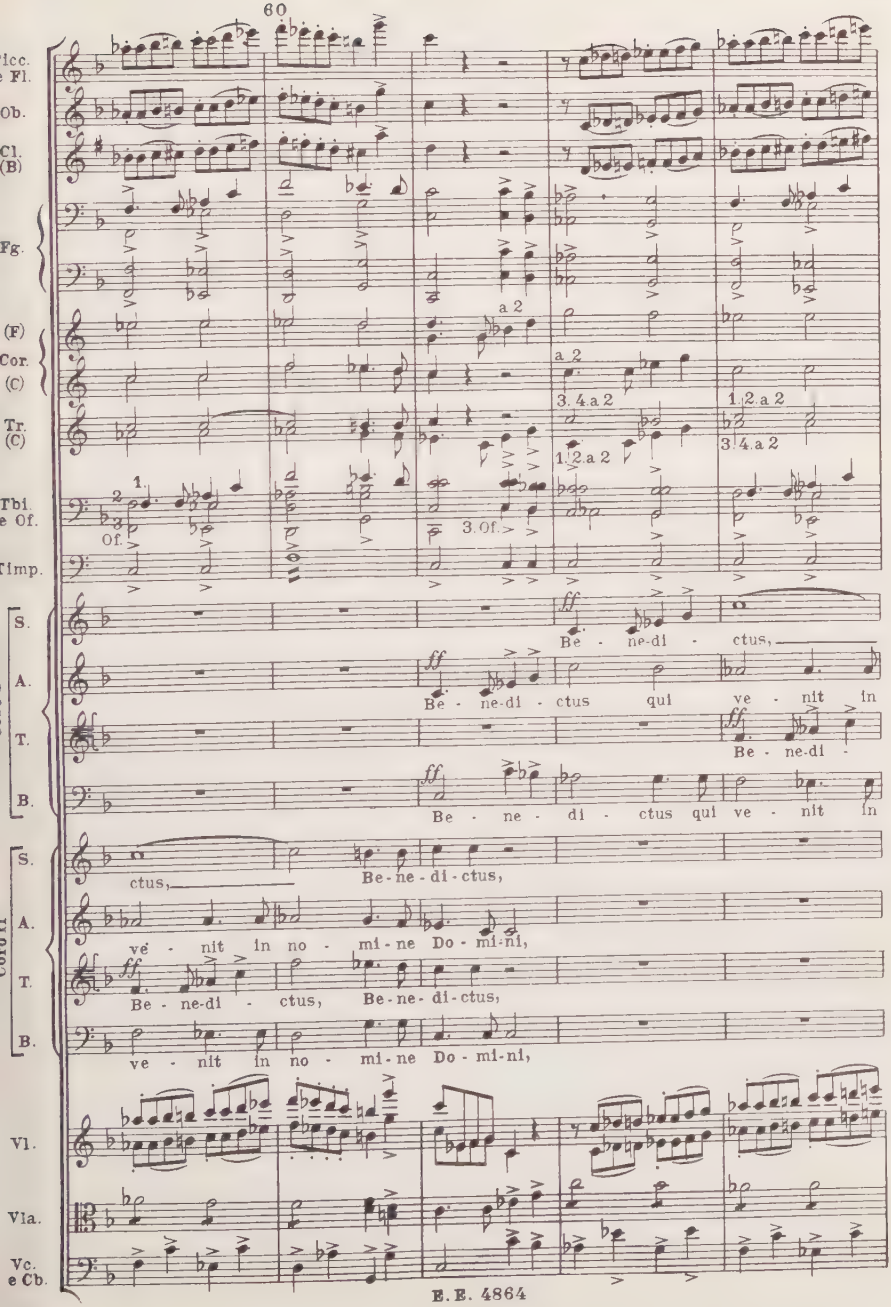

Picc. e Fl.
P. 2.
Ob.
Cl. (B)
Fg.
(F)
Cor.
(C)
Tr (C)
Tbl.
Of.
Timp.
Coro I.
S. A.
T.
B.
Coro II.
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
Ho-san-na in ex-
Ho-san-na in ex-cel-sis,
Ho-san-na
san-na in ex-cel-sis,
Ho-san-na in ex-cel-sis,
cel-sis in ex-cel-sis,
san-na in ex-cel-sis, Ho-san-na

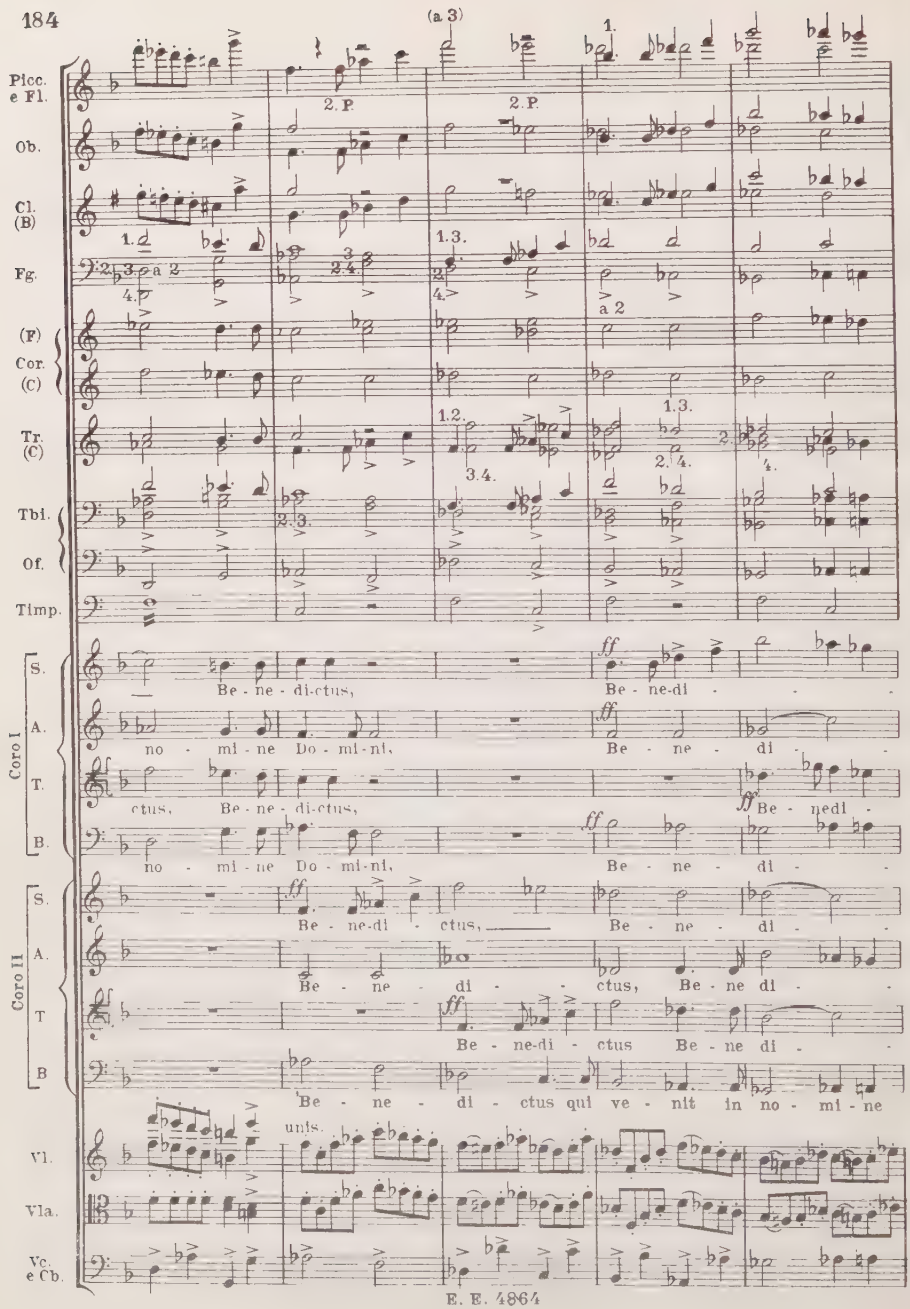

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(F) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Coro I
S.
A.
T.
B.
Coro II
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
cel - sis
san - na in ex - cel - sis.
in ex - cel - sis.
in ex - cel - sis.
Be - ne-di - ctus qui
Be - ne-di - ctus qui ve - nit in
san - na, Ho san - na.
Ho - san - na.
in ex - cel - sis.
1. 2.
1.
p
pp stacc.

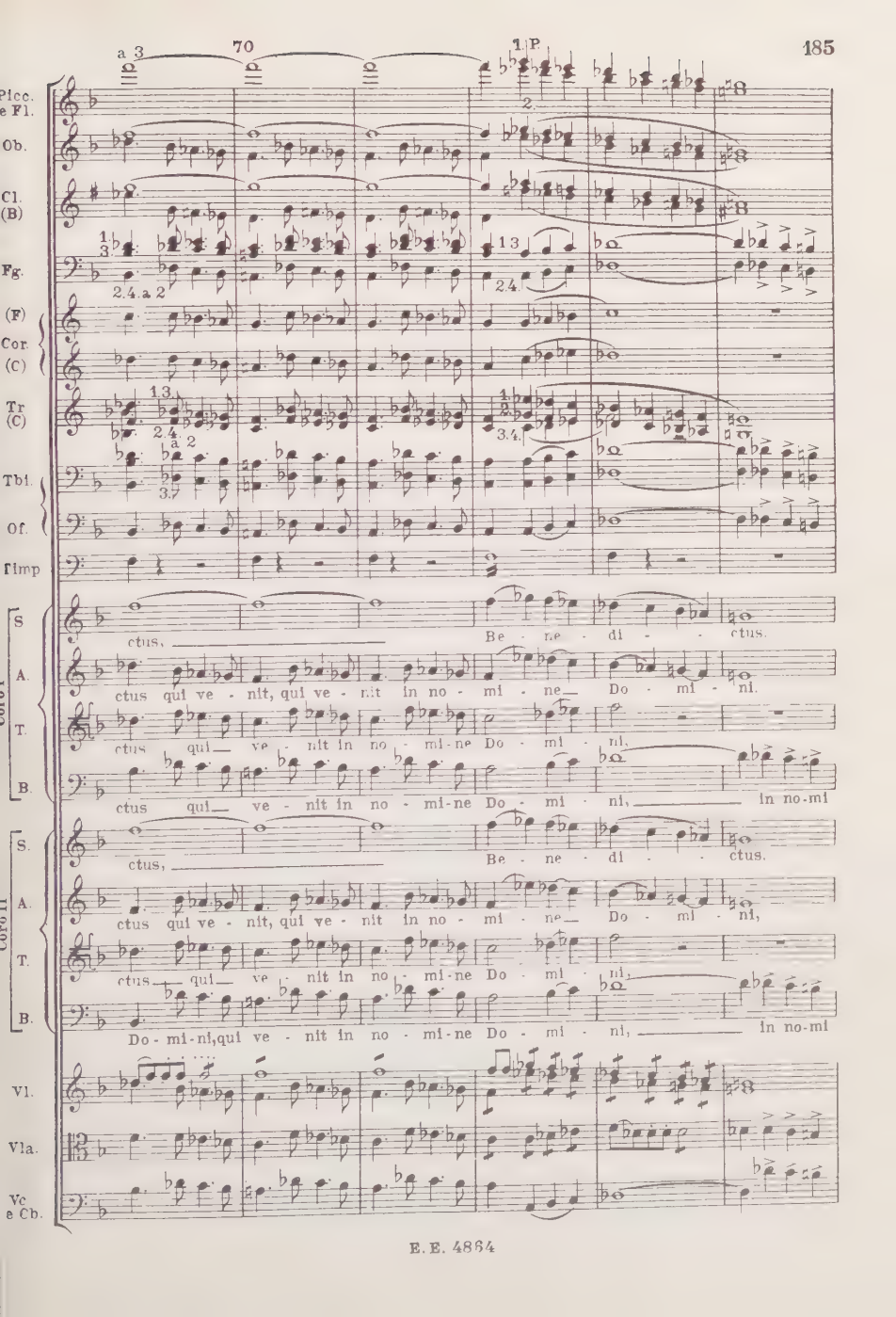

Ob.
Cl. (B)
Fg.
1. Solo
3. Solo
Coro I
S.
A.
T.
B.
ctus, Be - ne - di - ctus,
ve - nit in no - mi - ne Do - mi - ni,
Be - ne-di - ctus qui ve - nit in
Be - ne-di - ctus
Coro II
S.
A.
no - mi - ne Do - mi -
Be - ne-di - ctus qui ve - nit in no -
Vl.
pizz.
pp staco.

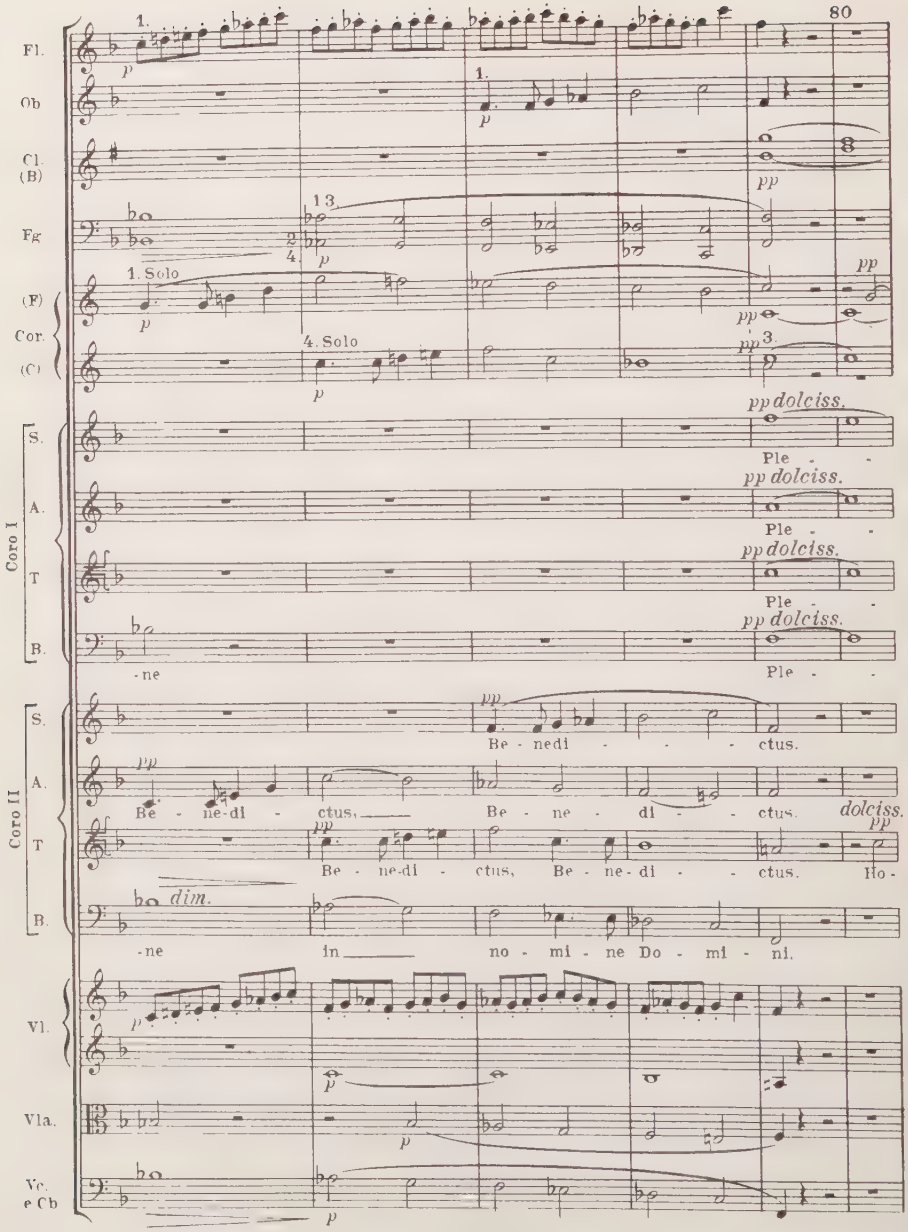

50
Ob.
Cl.
(B♭)
Fg.
(F)
Cor.
(C)
1. Solo
3. Solo
Coro I.
S.
A.
T.
B.
Be - ne-di - ctus qui ve - nit in no - mi - ne Do - mi-ni,
Be - ne-di - ctus qui ve -
no - mi - ne Do - mi-ni,
Be - ne - di - ctus,
Coro II.
S.
A.
T.
Be - nedi - ctus
- mi - ne Do - mi-ni,
Be - ne-di -
Be - ne-di - ctus qui ve - nit
Vl.
Vla.
Vc.
pizz.
arco
pp stacc.
pizz.
pp

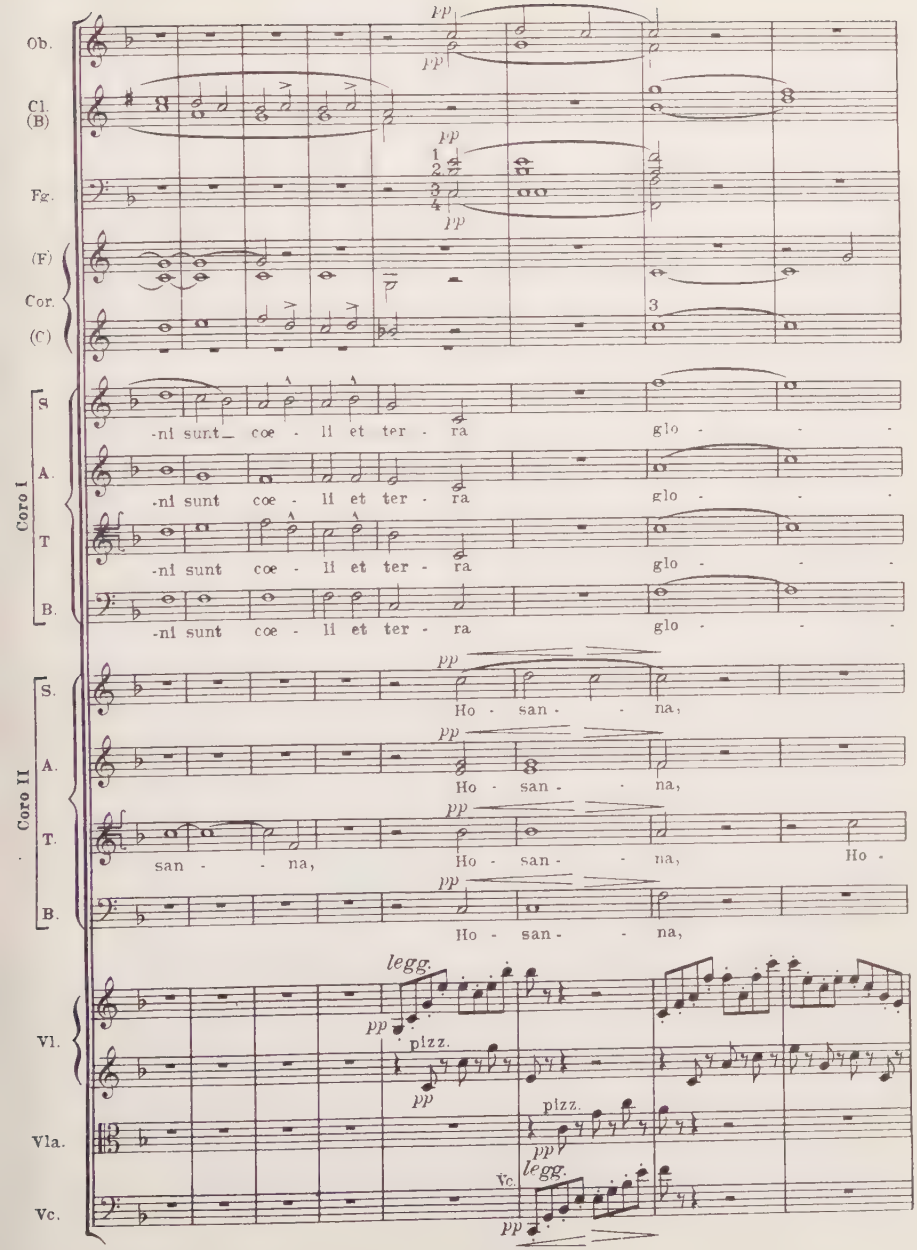

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(F) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Coro I
S.
A.
T.
B.
Coro II
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
Be - ne-dictus, Be - ne - di - ctus,
-nit in no - mi - ne Do - - mi - ni.
Be - ne-di - - ctus,
Be - ne-di - ctus, Be - ne-di - - ctus,
Be - ne-di - ctus,
Be - nedi -
ctus, qui ve - nit,
Be - ne-di - ctus qui
in no - mi - ne Do - mi - ni.
Be - ne - di - ctus qui
arco
Vc.
arco
Bassi

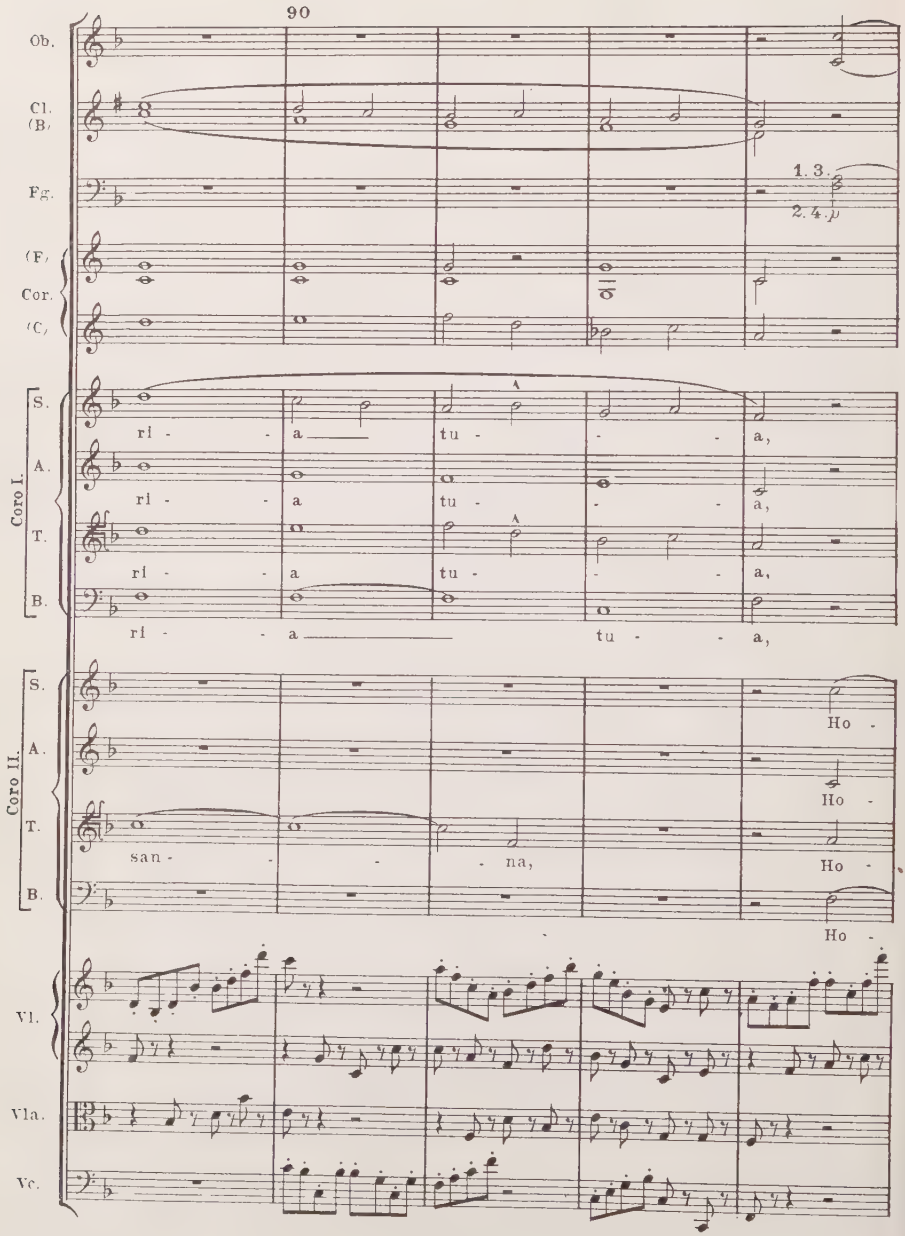

60
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(F) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
a 2
1.2.a 2
3.4.a 2
3.Of.
S.
A.
T.
B.
CHOIR
Be - ne-di - ctus,
Be - ne-di - ctus qui ve - nit in
Be - ne-di -
Be - ne - di - ctus qui ve - nit in
ctus,
Be-ne-di-ctus,
ve - nit in no - mi-ne Do-mi-ni,
Be - ne-di - ctus, Be-ne-di-ctus,
ve - nit in no - mi-ne Do-mi-ni,
Vl.
Vla.
Vc. e Cb.

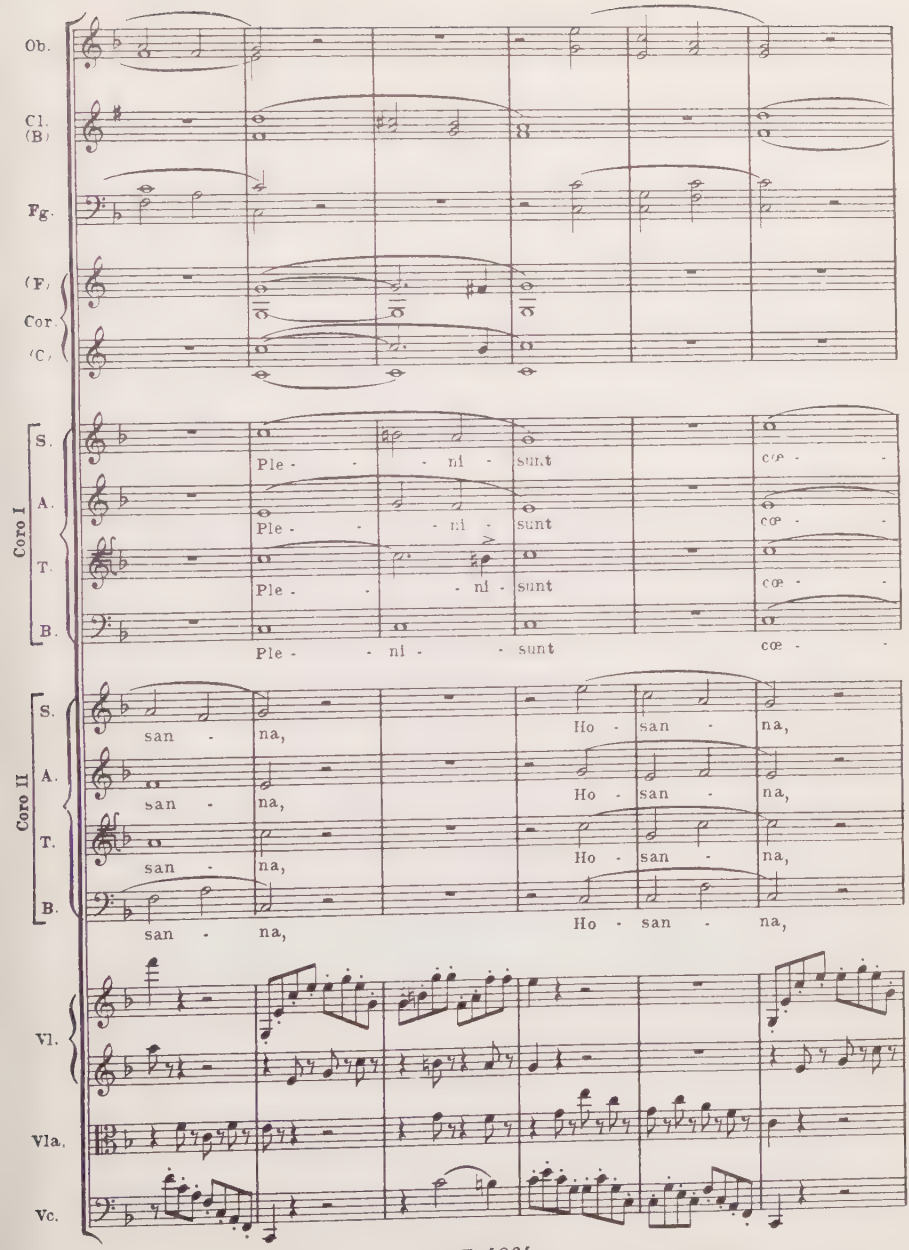

(a 3)
1.
Picc. e Fl.
2. P.
2. P.
Ob.
Cl. (B)
1.2.
1.3.
Fg.
a 2
a 2
(F)
Cor. (C)
1.3.
1.2.
Tr. (C)
2. 4.
3.4.
Tbi.
2. 3.
Of.
Timp.
Coro I
S.
Be - ne - di-ctus,
ff
Be - ne-di -
A.
no - mi - ne Do - mi-ni,
ff
Be - ne - di -
T.
ctus, Be - ne - di-ctus,
ff
Be - nedi -
B.
no - mi - ne Do - mi-ni,
ff
Be - ne - di -
Coro II
S.
ff
Be - ne-di - ctus,
Be - ne - di -
A.
Be - ne - di - - ctus,
Be - ne di -
T
ff
Be - ne-di - ctus
Be - ne di -
B
Be - ne - di - ctus qui ve - nit in no - mi - ne
unis.
Vl.
Vla.
Vc. e Cb.

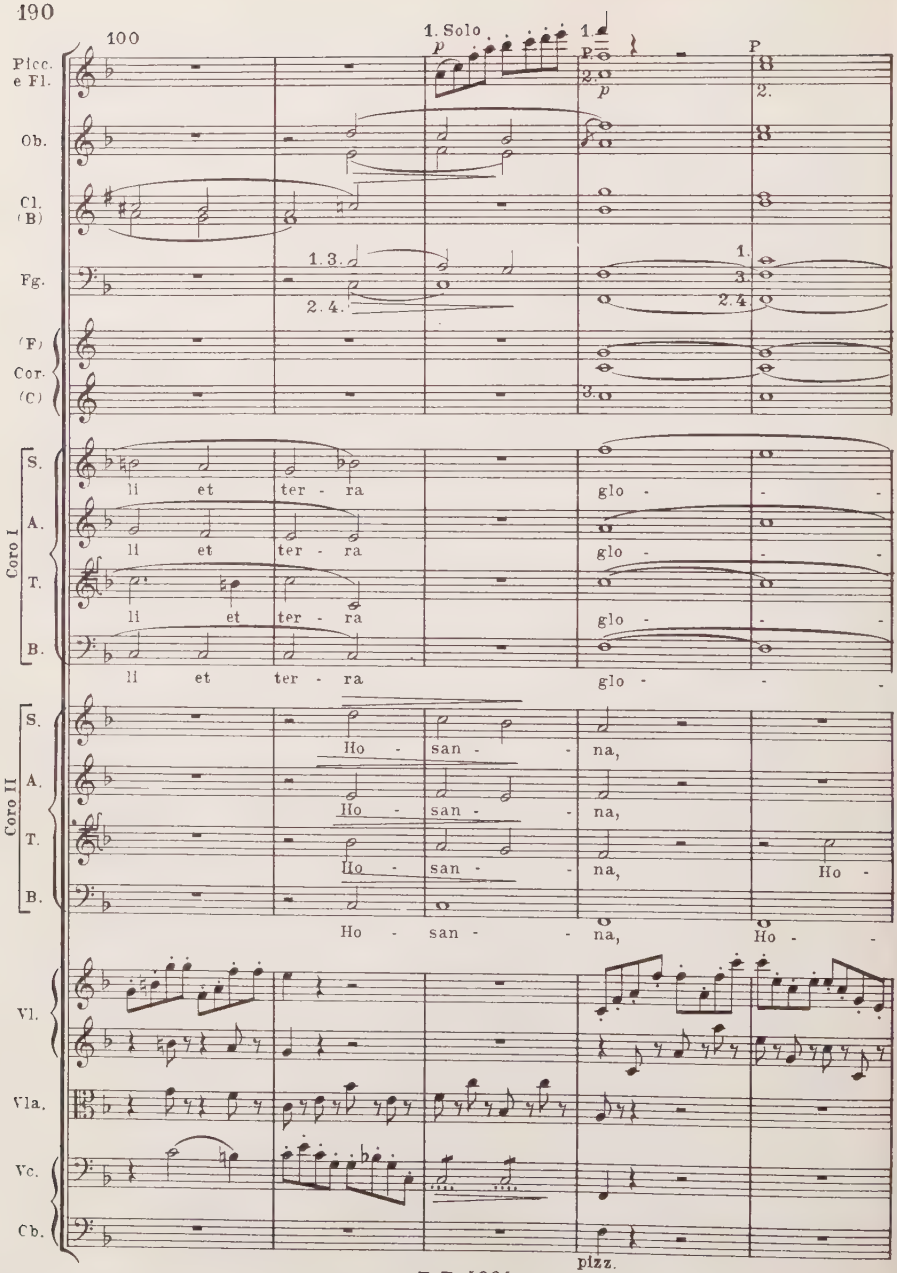

a 3
1.P
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(F) Cor. (C)
Tr (C)
Tbl.
Of.
Timp
Coro I
S
A.
T.
B.
ctus,
Be - ne - di - ctus.
ctus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.
ctus qui ve - nit in no - mi-ne Do - mi - ni,
ctus qui ve - nit in no - mi-ne Do - mi - ni, in no-mi
Coro II
Vl.
Vla.
Vc e Cb.

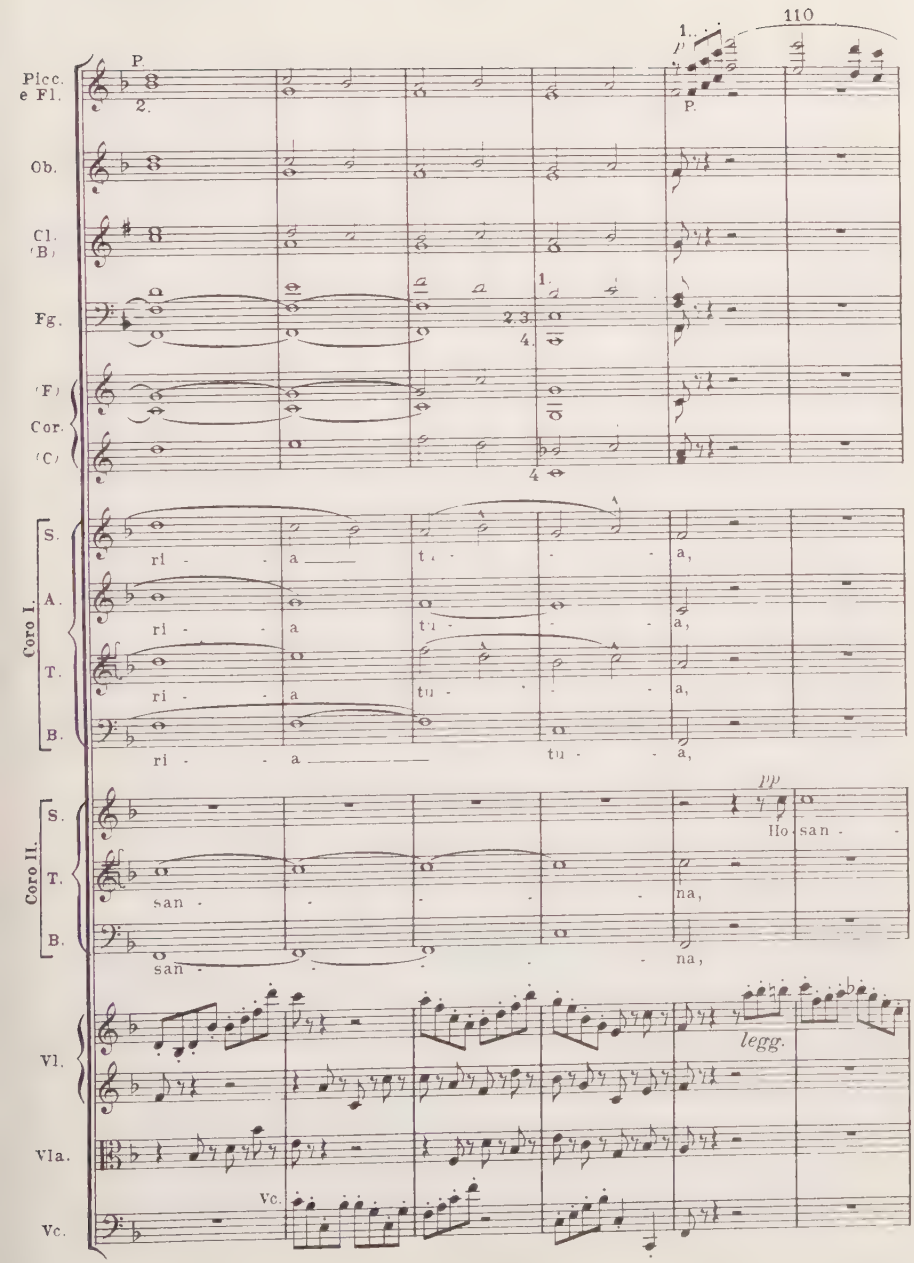

80
Fl.
Ob
Cl. (B)
Fg
(F) Cor. (C)
1. Solo
4. Solo
Coro I
S.
A.
T
B.
Ple - -
-ne
Coro II
Be - ne-di - ctus, Be - ne - di - ctus. dolciss.
Be - ne-di - ctus, Be - ne-di - ctus. Ho -
-ne in no - mi - ne Do - mi - ni.
Vl.
Vla.
Vc. e Cb

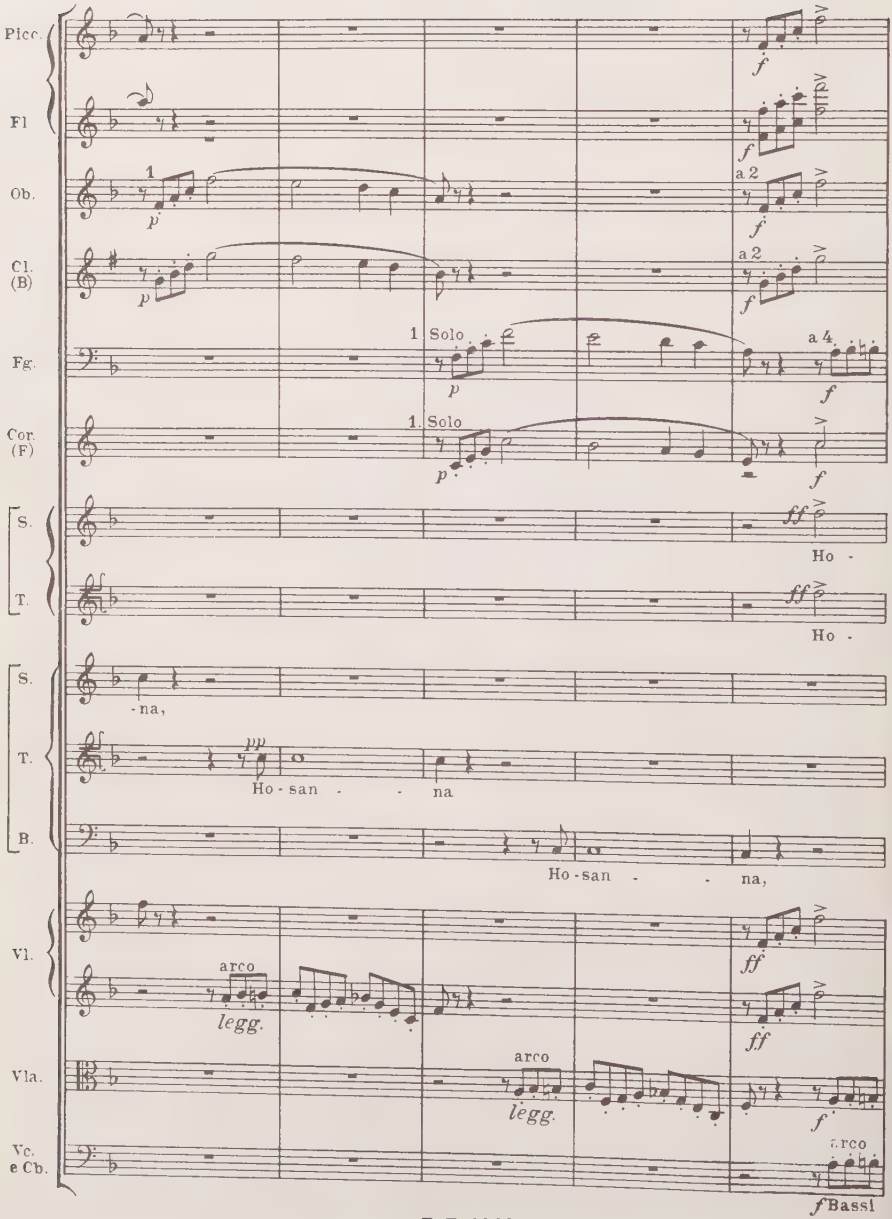

Ob.
Cl. (B)
Fg.
(F)
Cor.
(C)
Coro I
S.
A.
T.
B.
-ni sunt cœ - li et ter - ra glo -
-ni sunt cœ - li et ter - ra glo -
-ni sunt cœ - li et ter - ra glo -
-ni sunt cœ - li et ter - ra glo -
Coro II
S.
A.
T.
B.
Ho - san - na,
Ho - san - na,
san - na, Ho - san - na, Ho -
Ho - san - na,
Vl.
Vla.
Vc.
legg.
pizz.
legg.

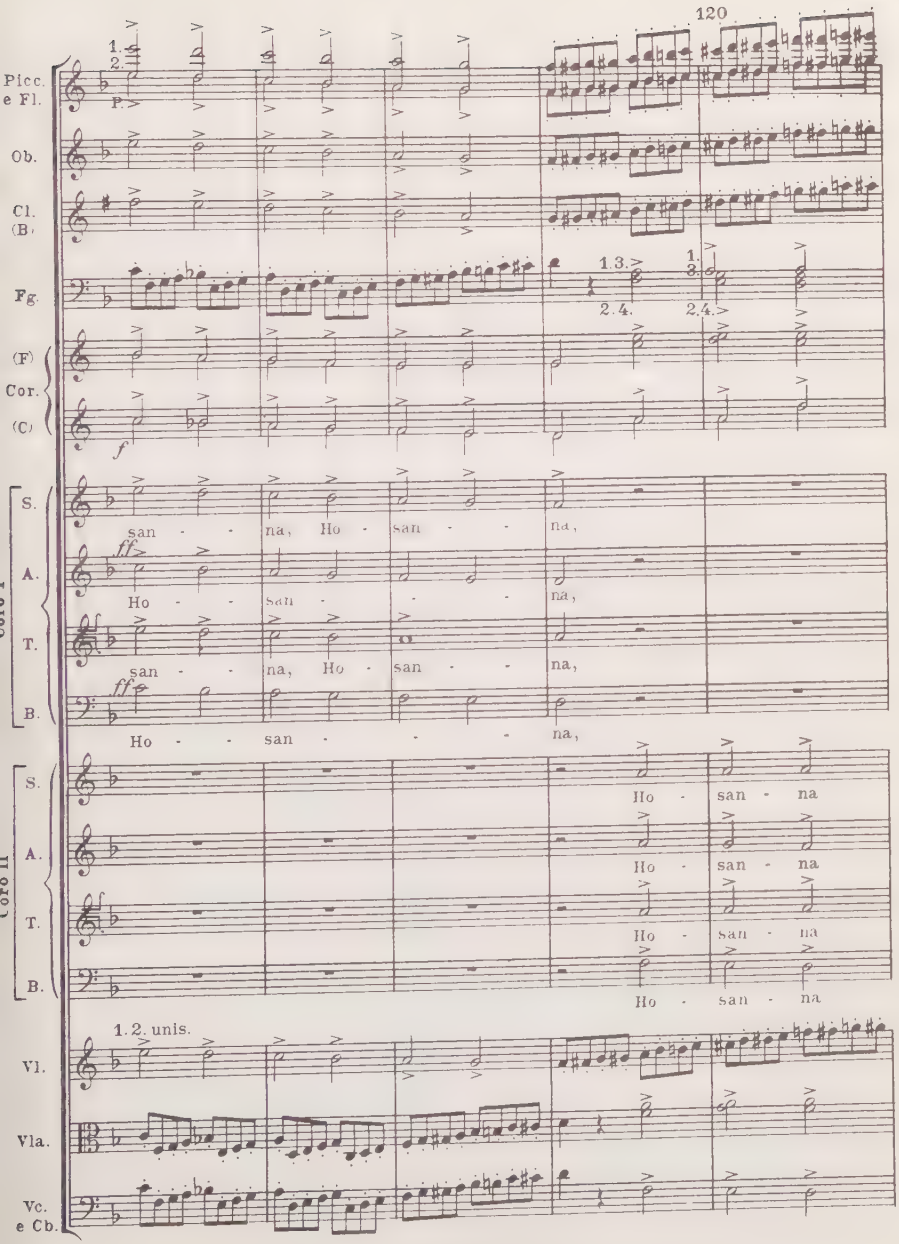

90
Ob.
Cl. (B♭)
Fg.
1. 3.
2. 4. p
(F)
Cor.
(C)
Coro I.
S.
A.
T.
B.
ri - - a tu - - - a,
ri - - a tu - - - a,
ri - - a tu - - - a,
ri - - - a tu - - - a,
Coro II.
S.
A.
T.
B.
Ho -
Ho -
san - - - - na,
Ho -
Ho -
Vl.
Vla.
Vc.

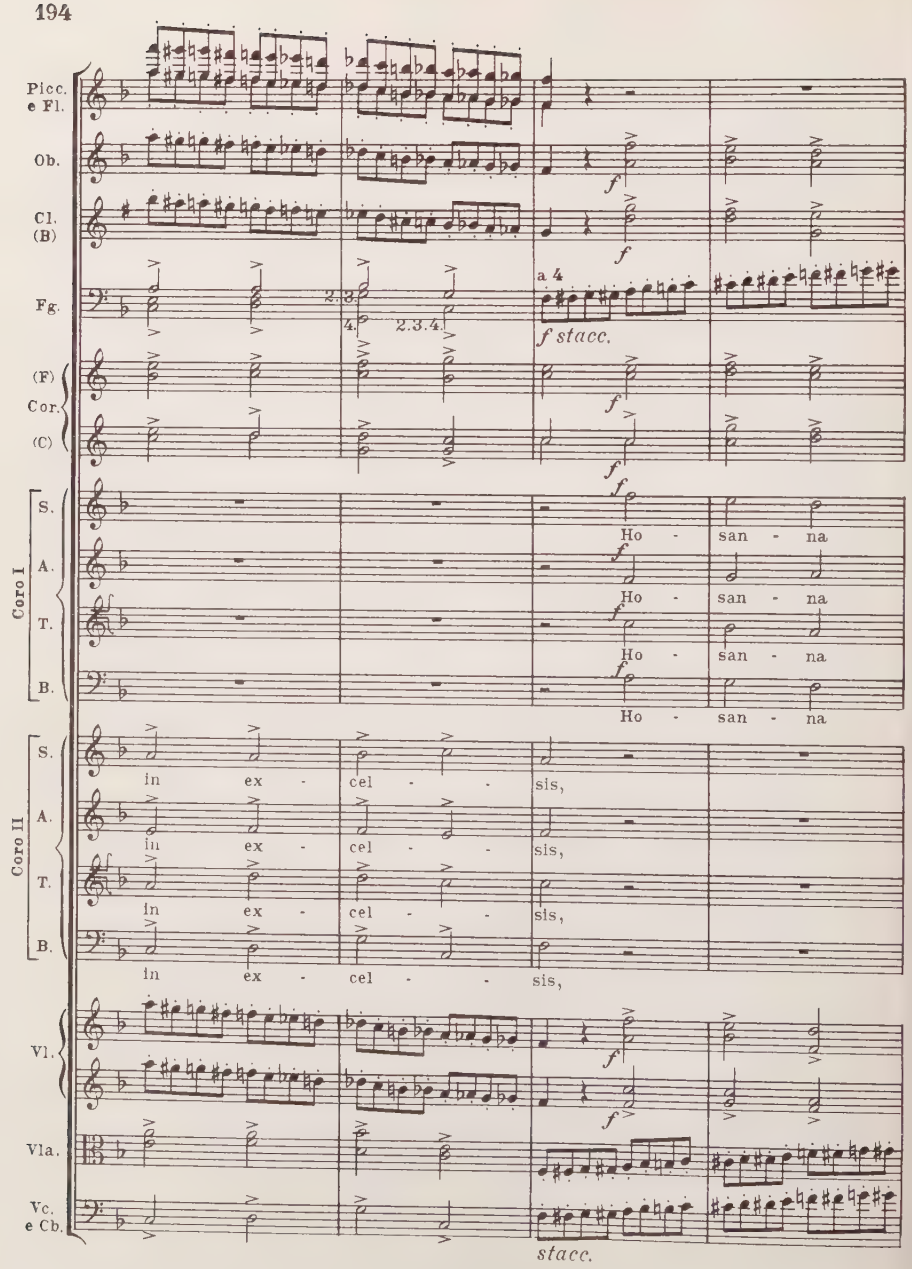

Ob.
Cl. (B)
Fg.
(F)
Cor
(C)
Coro I
S.
A.
T.
B.
Ple - - - ni - sunt
cœ - -
Coro II
san - na,
Ho - san - na,
Vl.
Vla.
Vc.

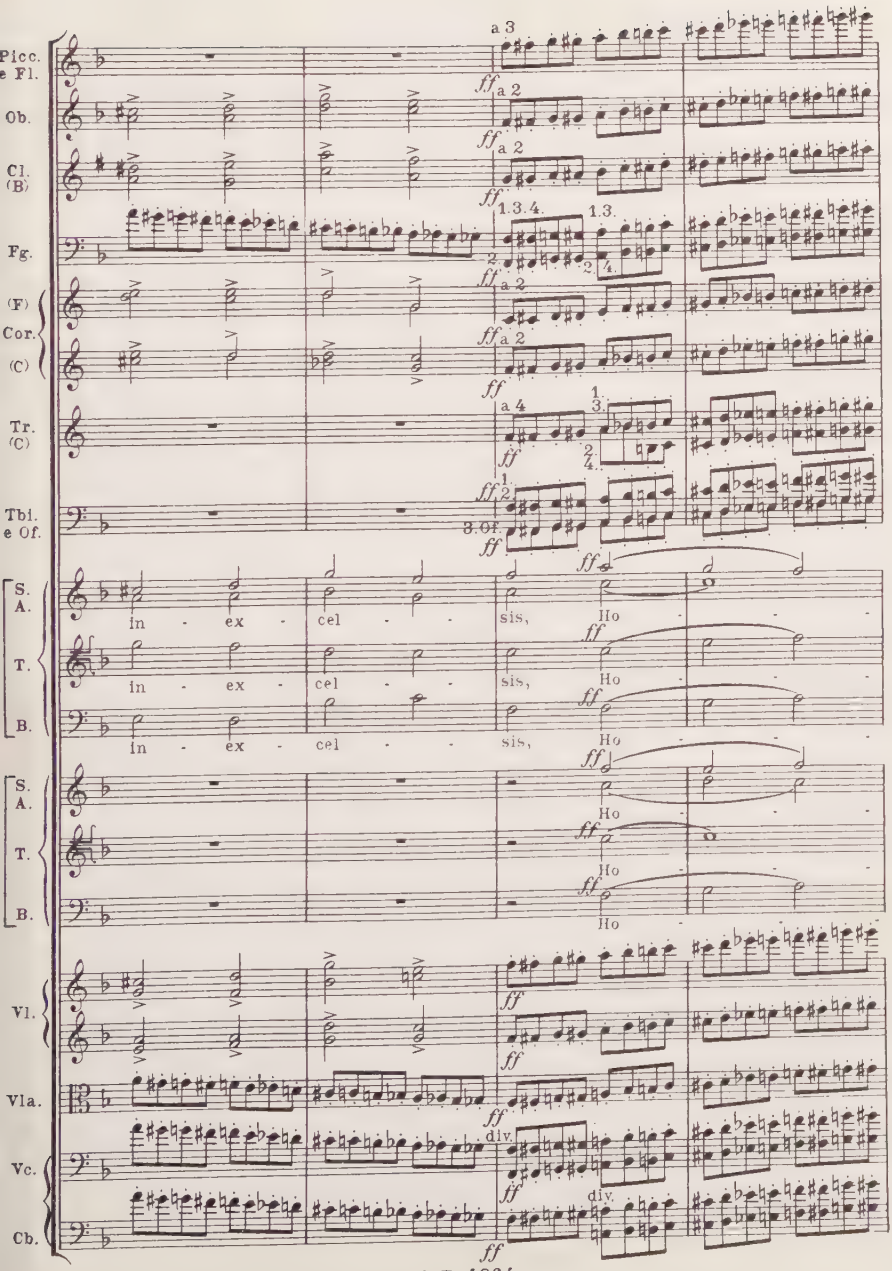

100
1. Solo
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(F)
Cor.
(C)
Coro I
S.
A.
T.
B.
li et ter - ra
glo - - -
Coro II
Ho - san - na,
Ho - san - na, Ho -
Vl.
Vla.
Vc.
Cb.
pizz.

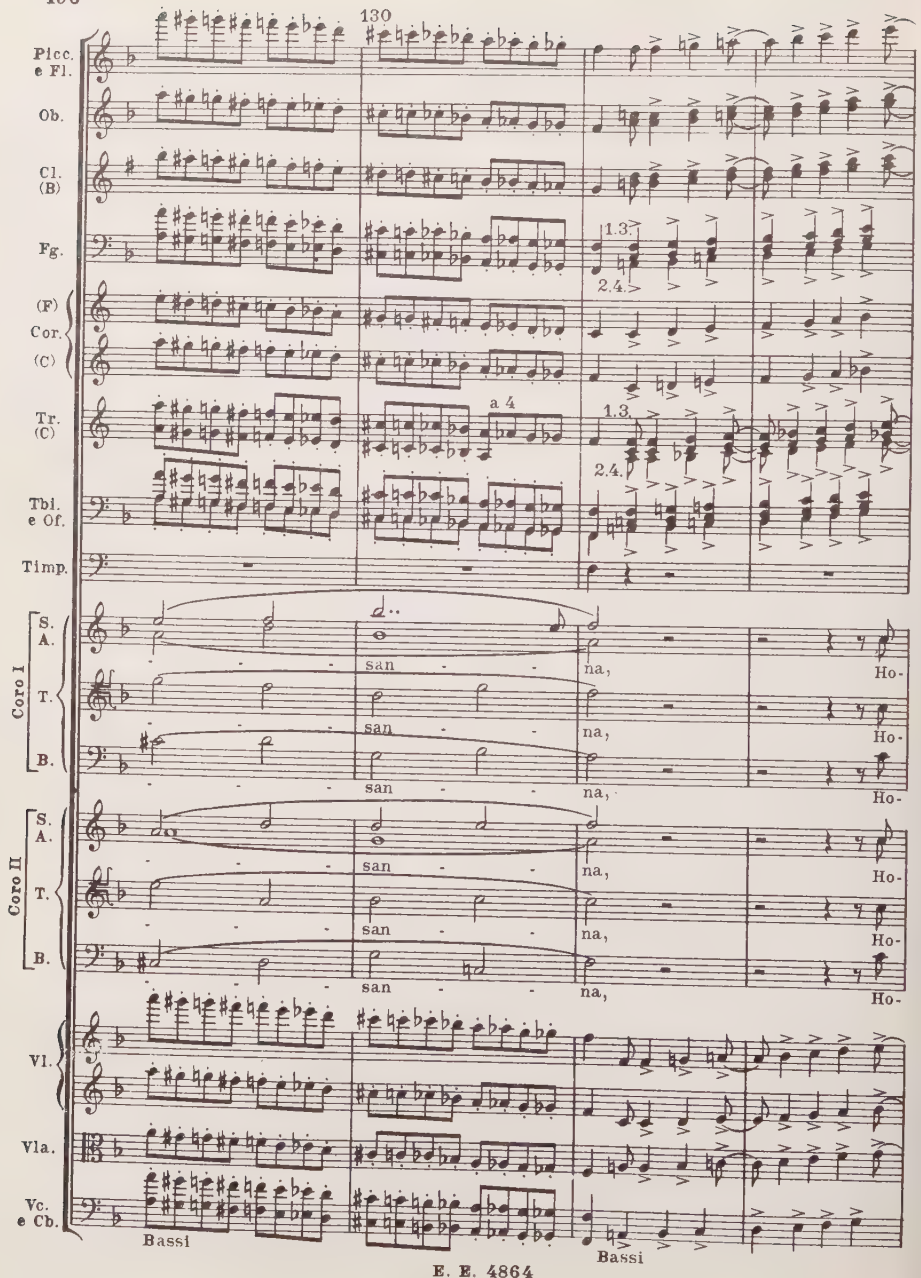

110
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(F)
Cor.
(C)
Coro I.
S.
A.
T.
B.
ri - a
tu - a,
Coro II.
san - na,
pp
Ho - san -
Vl.
Vla.
Vc.
legg.

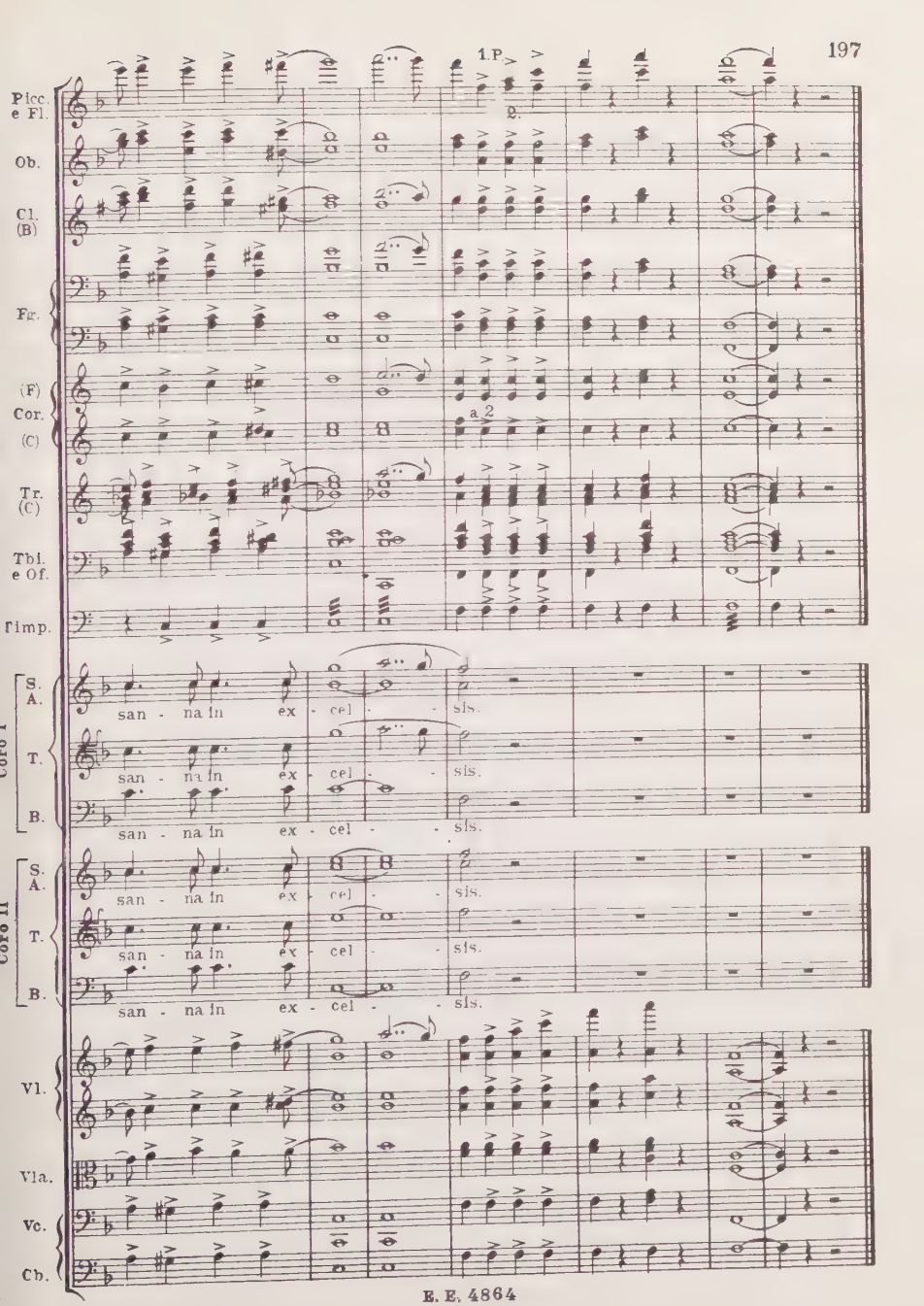

Picc.
Fl
Ob.
Cl. (B)
Fg.
Cor. (F)
Coro I
S.
T.
Coro II
S.
T.
B.
Vl.
Vla.
Vc. e Cb.
1
p
a 2
f
1 Solo
a 4
ff
Ho -
-na,
pp
Ho - san - - na
Ho - san - - na,
arco
legg.
ff
f
arco
f Bassi


120
Picc. e Fl.
Ob.
Cl. (B♭)
Fg.
(F) Cor. (C)
Coro I
S.
A.
T.
B.
san - - na, Ho - san - - na,
Ho - - san - - - na,
san - - na, Ho - san - - na,
Ho - - san - - - na,
Coro II
Ho - san - na
Ho - san - na
Ho - san - na
Ho - san - na
1. 2. unis.
Vl.
Vla.
Vc. e Cb.

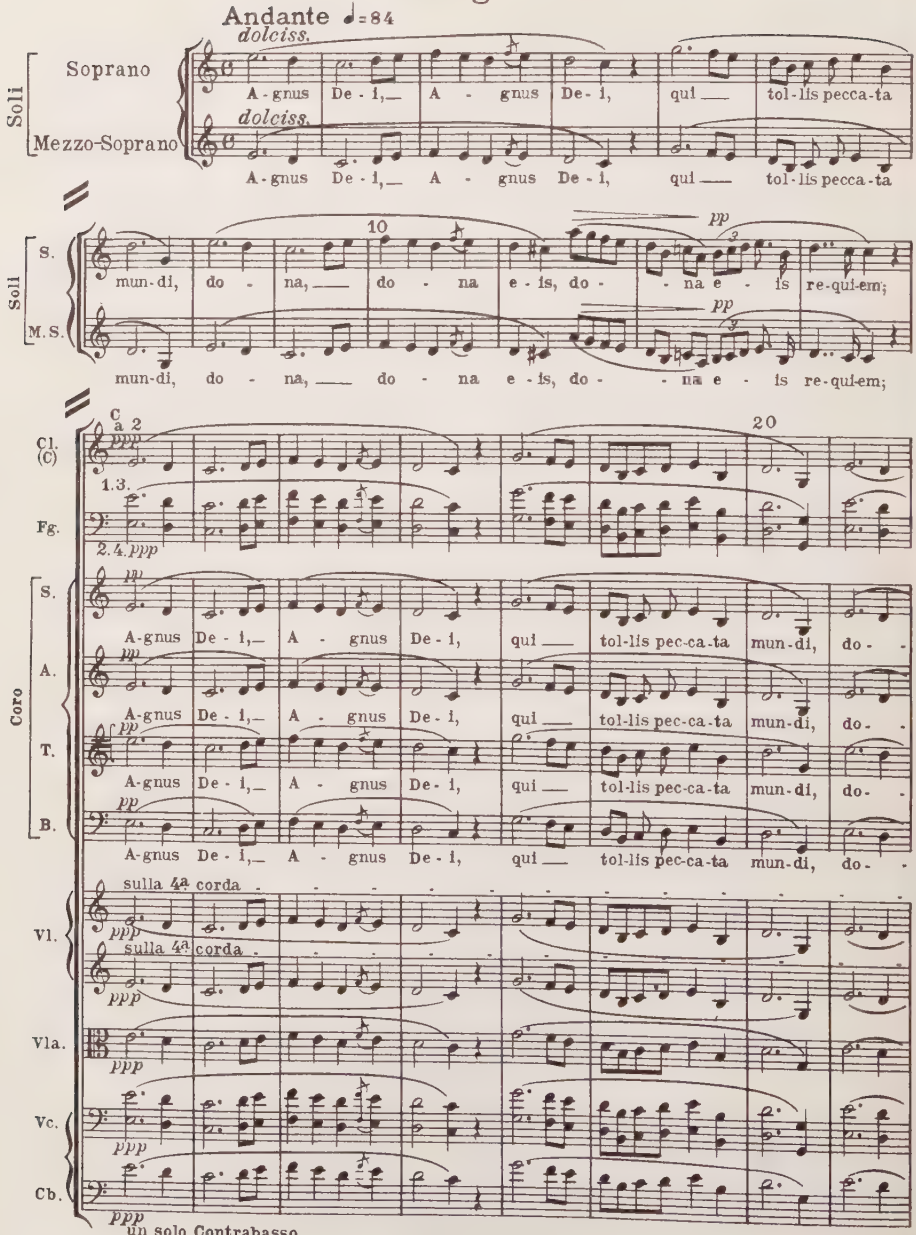

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(F) Cor. (C)
Coro I
S.
A.
T.
B.
Coro II
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
a 4
f stacc.
Ho - san - na
in ex - cel - sis,
stacc.

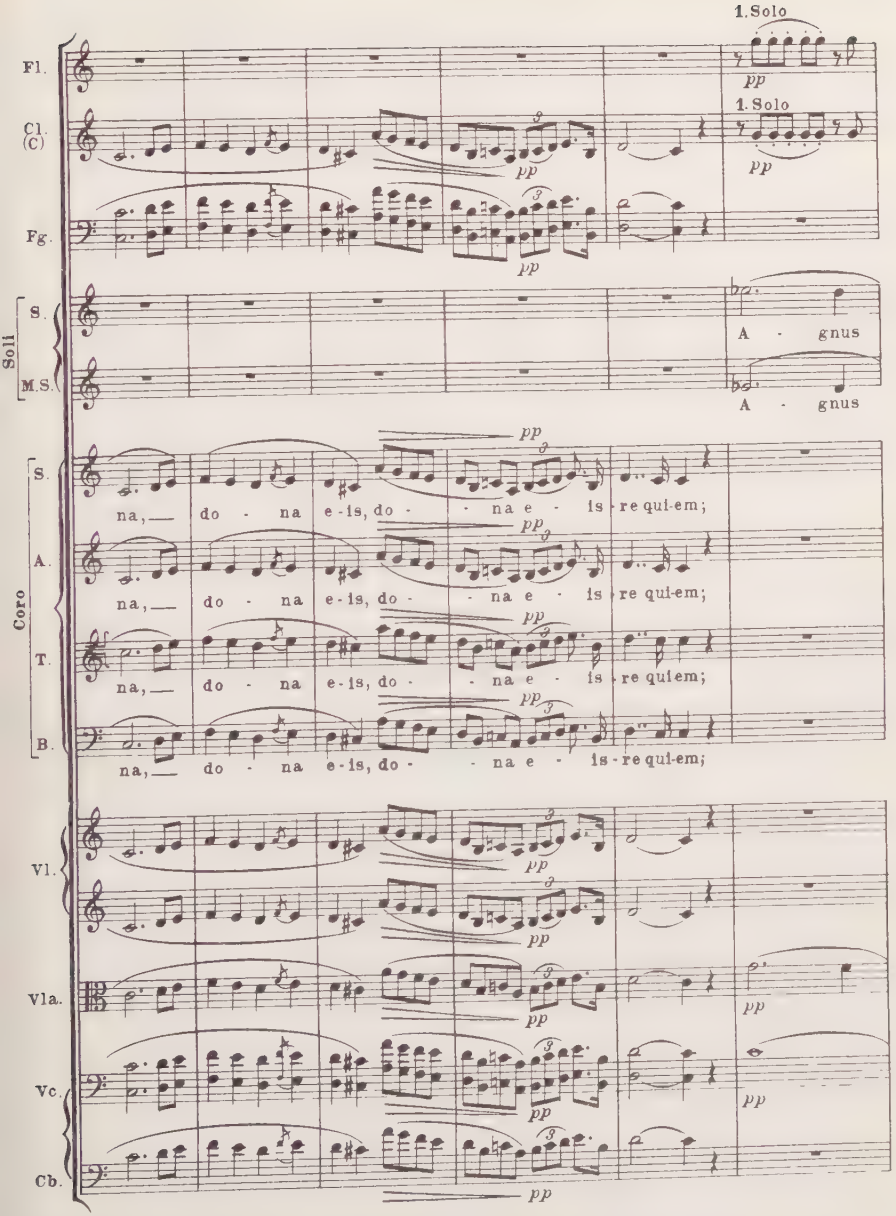

Picc.
e Fl.
Ob.
Cl.
(B)
Fg.
(F)
Cor.
(C)
Tr.
(C)
Tbi.
e Of.
S.
A.
T.
B.
in - ex - cel - sis, Ho
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 3
a 2
1.3.4.
1.3.
2.
3.Of.
div.
ff

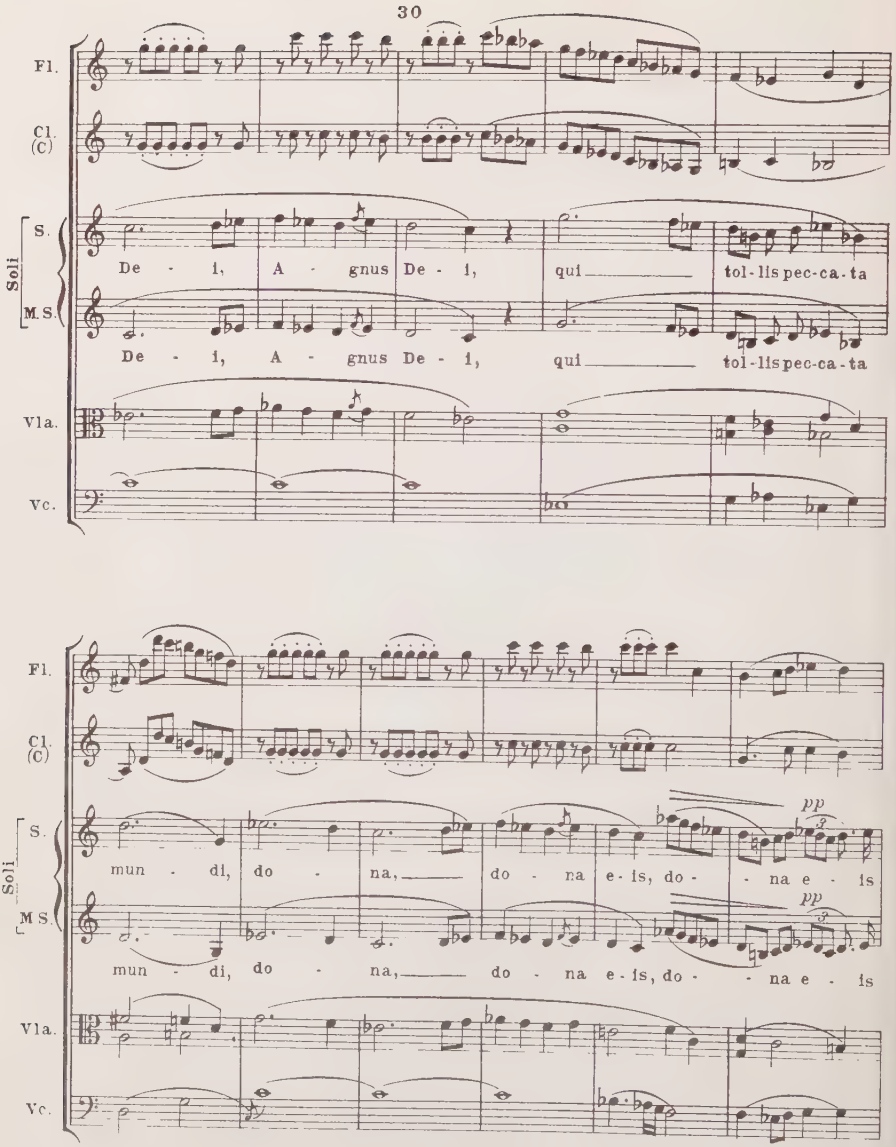

130
Picc. e Fl.
Ob.
Cl. (B)
Fg.
1.3.
2.4.
(F)
Cor.
(C)
a 4
Tr. (C)
Tbl. e Of.
Timp.
Coro I
S. A.
T.
B.
san - - - na, Ho-
Coro II
Vl.
Vla.
Vc. e Cb.
Bassi
Bassi

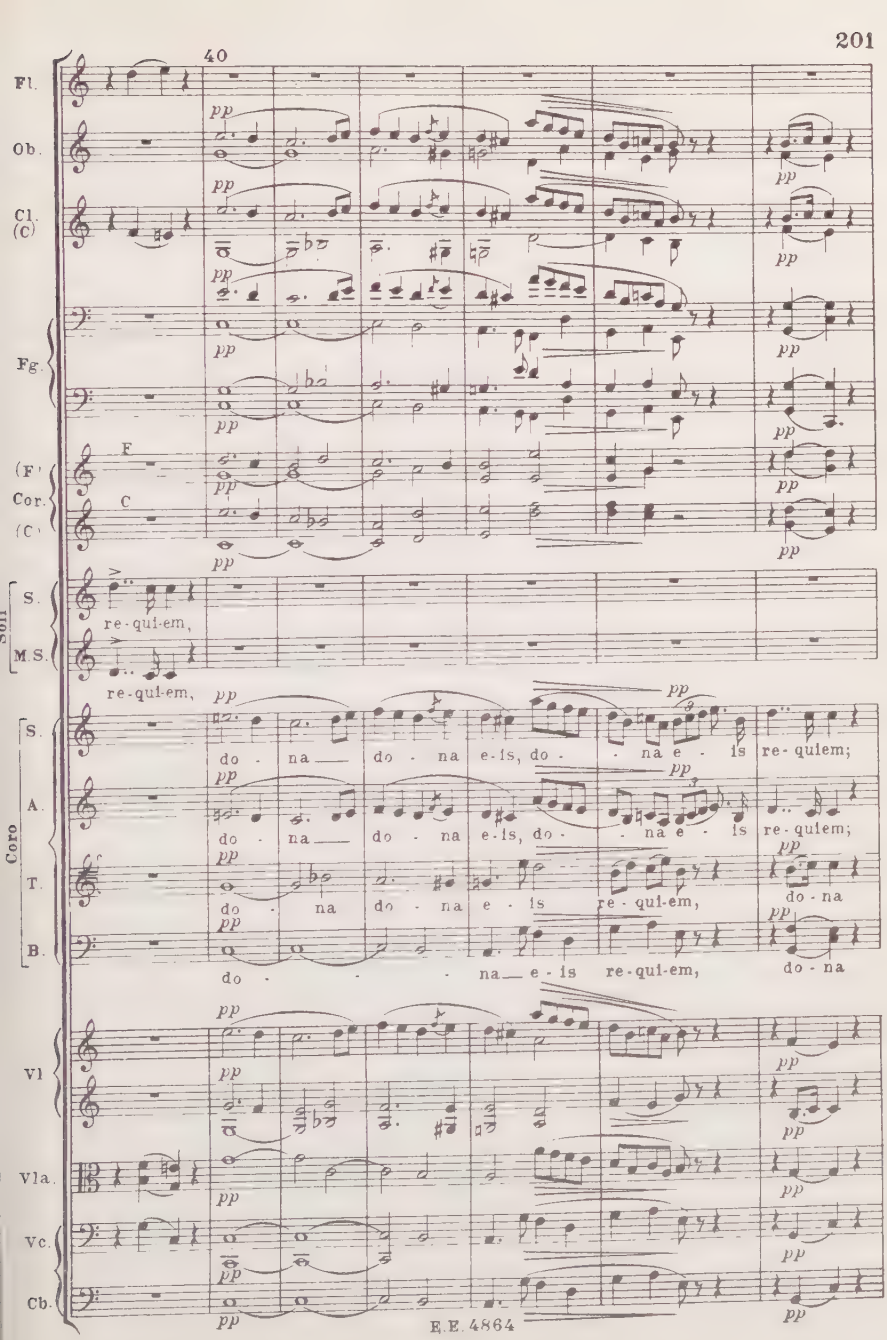

1.P.
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(F)
Cor.
(C)
a 2
Tr. (C)
Tbi. e Of.
Timp.
Coro I
S.
A.
T.
B.
san - na in ex - cel - - sis.
Coro II
Vl.
Vla.
Vc.
Cb.

Nº 5. Angnus Dei

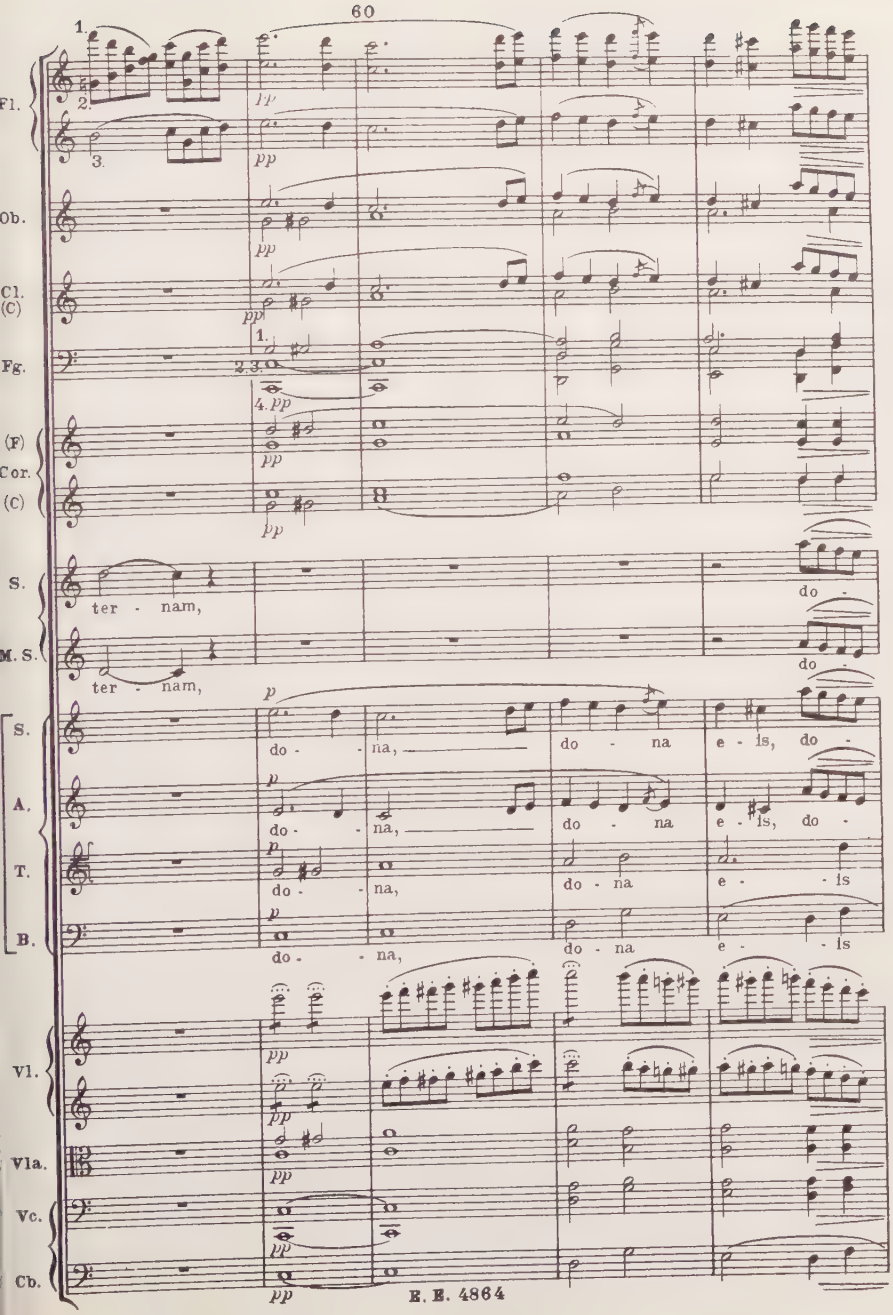


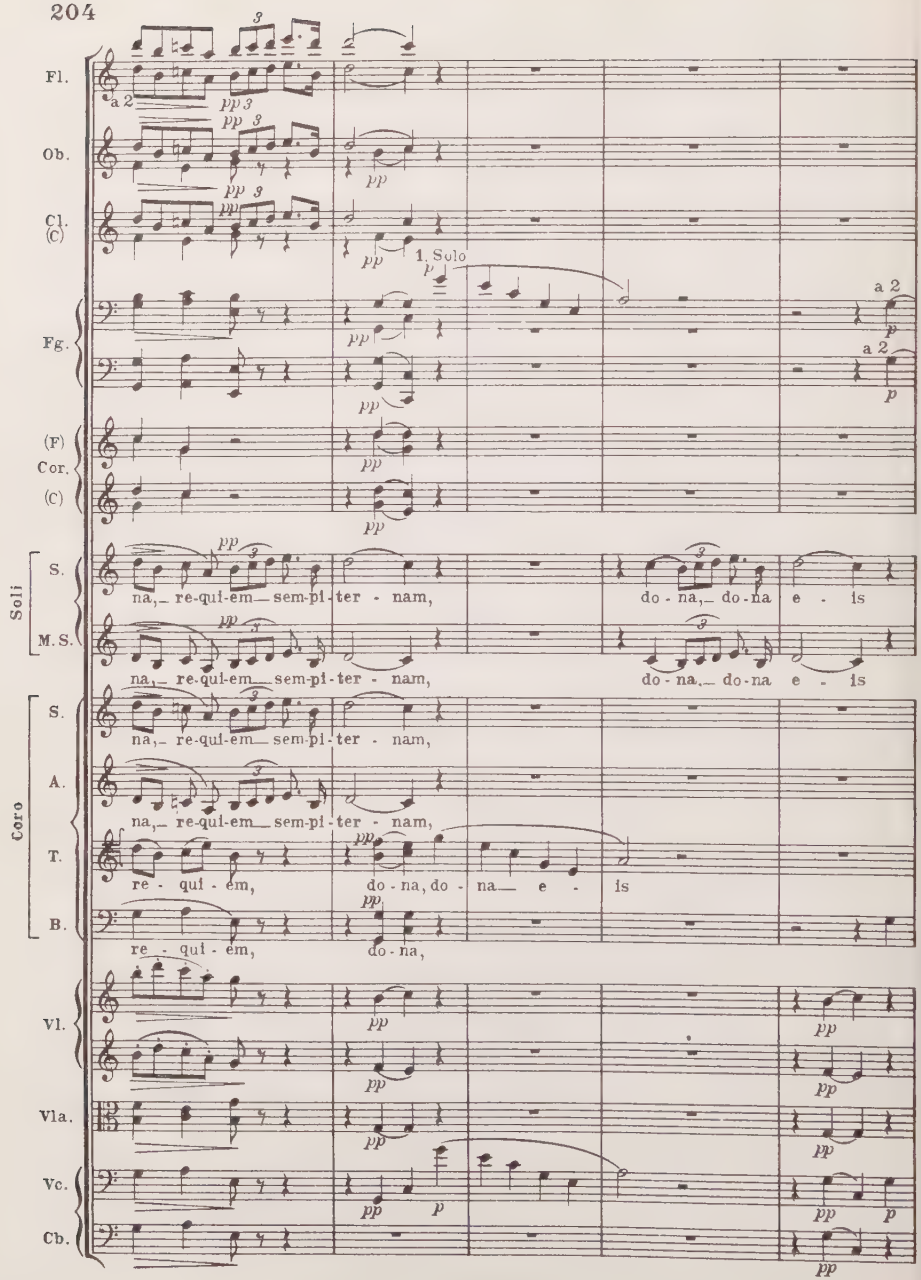

1. Solo
Fl.
Cl. (C)
1. Solo
Fg.
Soli
S.
M.S.
A - gnus
A - gnus
Coro
S.
A.
T.
B.
na, — do - na e-is, do - - na e - is re qui-em;
Vl.
Vla.
Vc.
Cb.

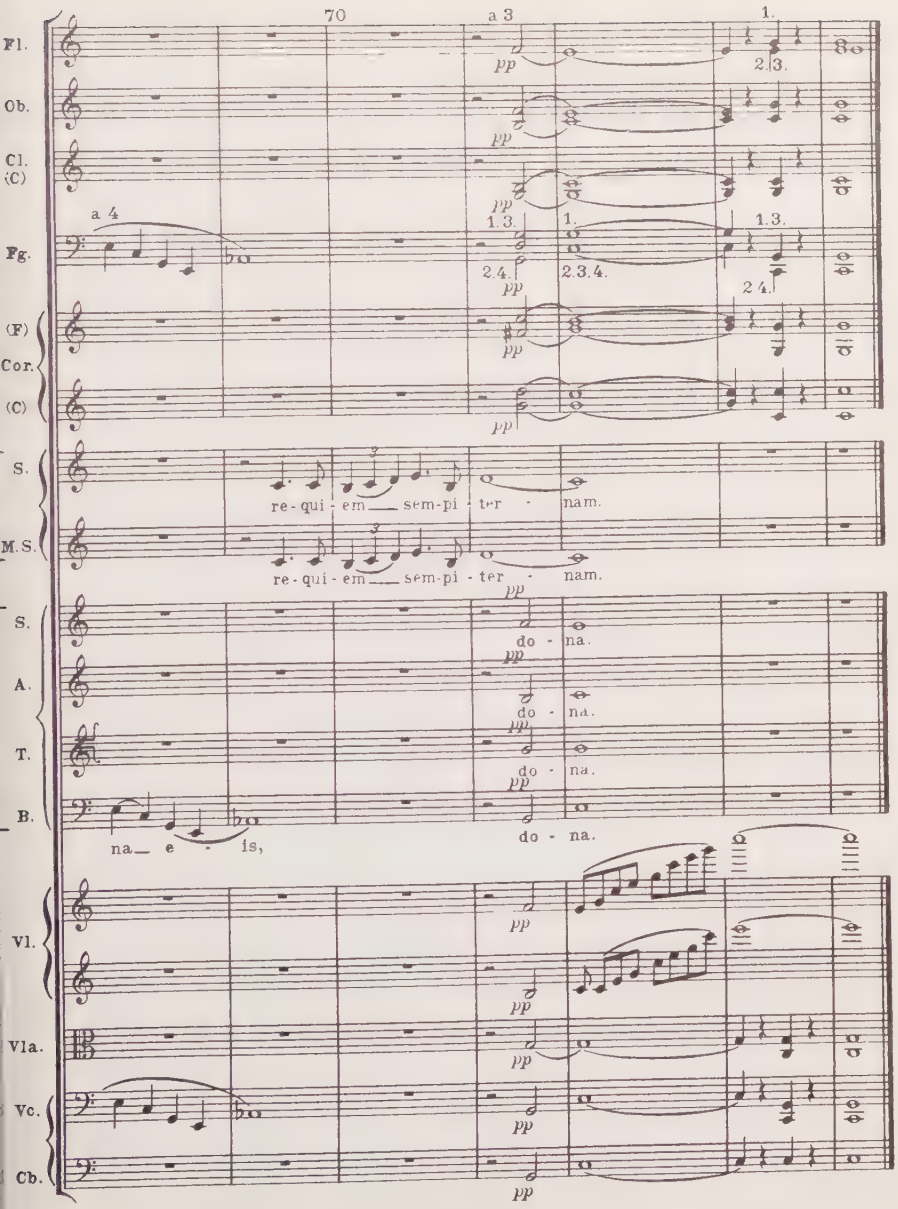

30
Fl.
Cl. (C)
Soli
S.
M.S.
De - i, A - gnus De - i, qui tol-lis pec-ca-ta
De - i, A - gnus De - i, qui tol-lis pec-ca-ta
Vla.
Vc.
Fl.
Cl. (C)
Soli
S.
M.S.
pp
mun - di, do - na, do - na e - is, do - na e - is
pp
mun - di, do - na, do - na e - is, do - na e - is
Vla.
Vc.


40
Fl.
Ob.
Cl. (C)
Fg.
(F)
Cor.
(C)
F
C
Soli
S.
M.S.
re-qui-em,
re-qui-em,
Coro
S.
A.
T.
B.
do - na do - na e - is, do - na e - is re-quiem;
do - na do - na e - is, do - na e - is re-quiem;
do - na do - na e - is re-qui-em, do - na
do - na e - is re-qui-em, do - na
Vl
Vla.
Vc.
Cb.
pp

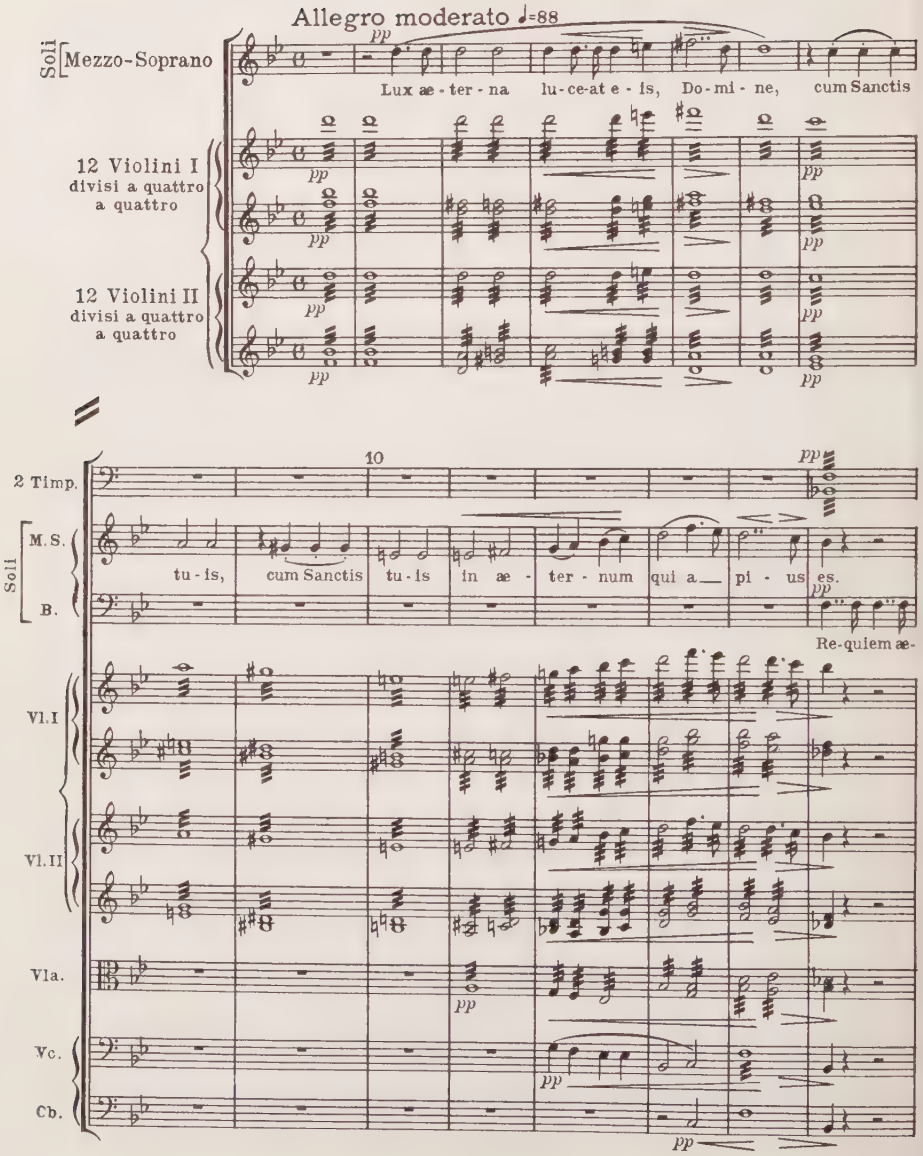
1.
p dolciss.
2.
p
3.
p
Fl.
Soli
S.
M.S.
A - gnus De - i,— A - gnus De - i,
A - gnus De - i,— A - gnus De - i,
50
qui tol - lis pec-ca - ta mun - - di, do - -
qui tol - lis pec-ca - ta mun - - di, do - -
na, do - - na e - is, do - na, re-qui-em sem-pi-
pp
na, do - - na e - is, do - na, re-qui-em sem-pi-
pp

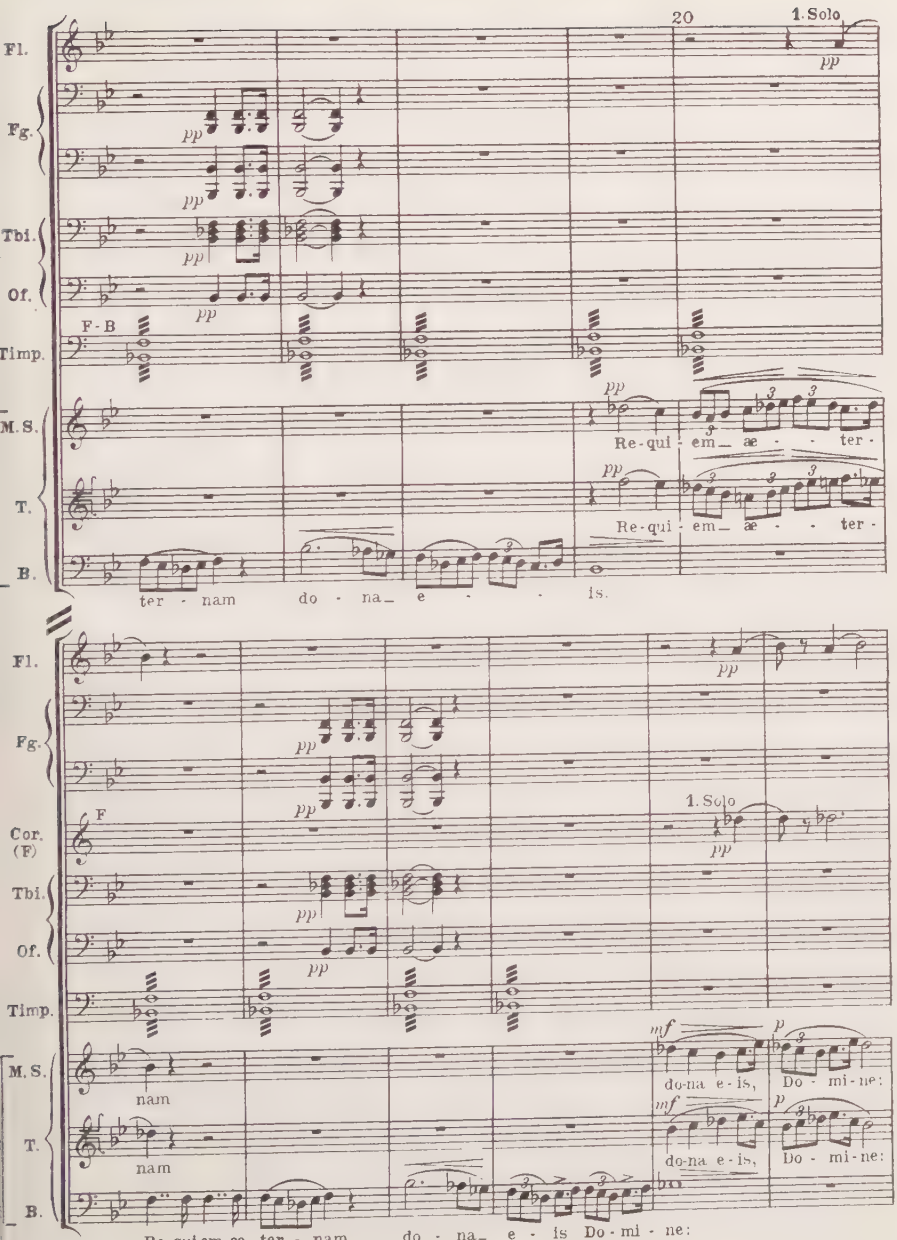

60
Fl.
Ob.
Cl. (C)
Fg.
(F) Cor. (C)
S.
M. S.
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
ter - nam,
ter - nam,
do -
do -
do - na, do - na e - is, do -
do - na, do - na e - is, do -
do - na, do - na e - is
do - na, do - na e - is
E. E. 4864

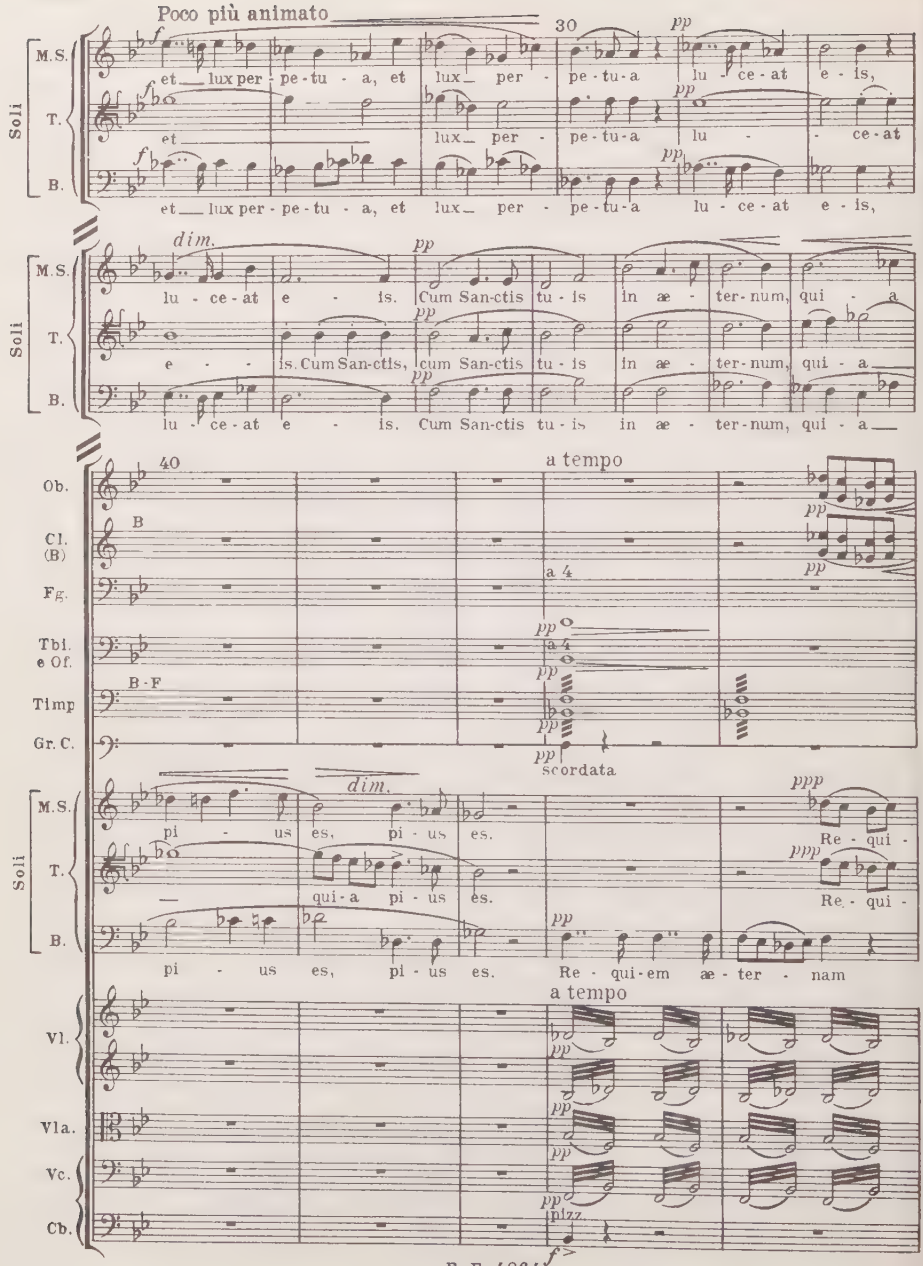

Fl.
Ob.
Cl. (C)
Fg.
(F) Cor. (C)
Soli
S.
M.S.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 2
1. Solo
na, re-qui-em sem-pi-ter - nam,
do - na, do - na e - is
re - qui - em,
do - na, do - na e - is
pp
p

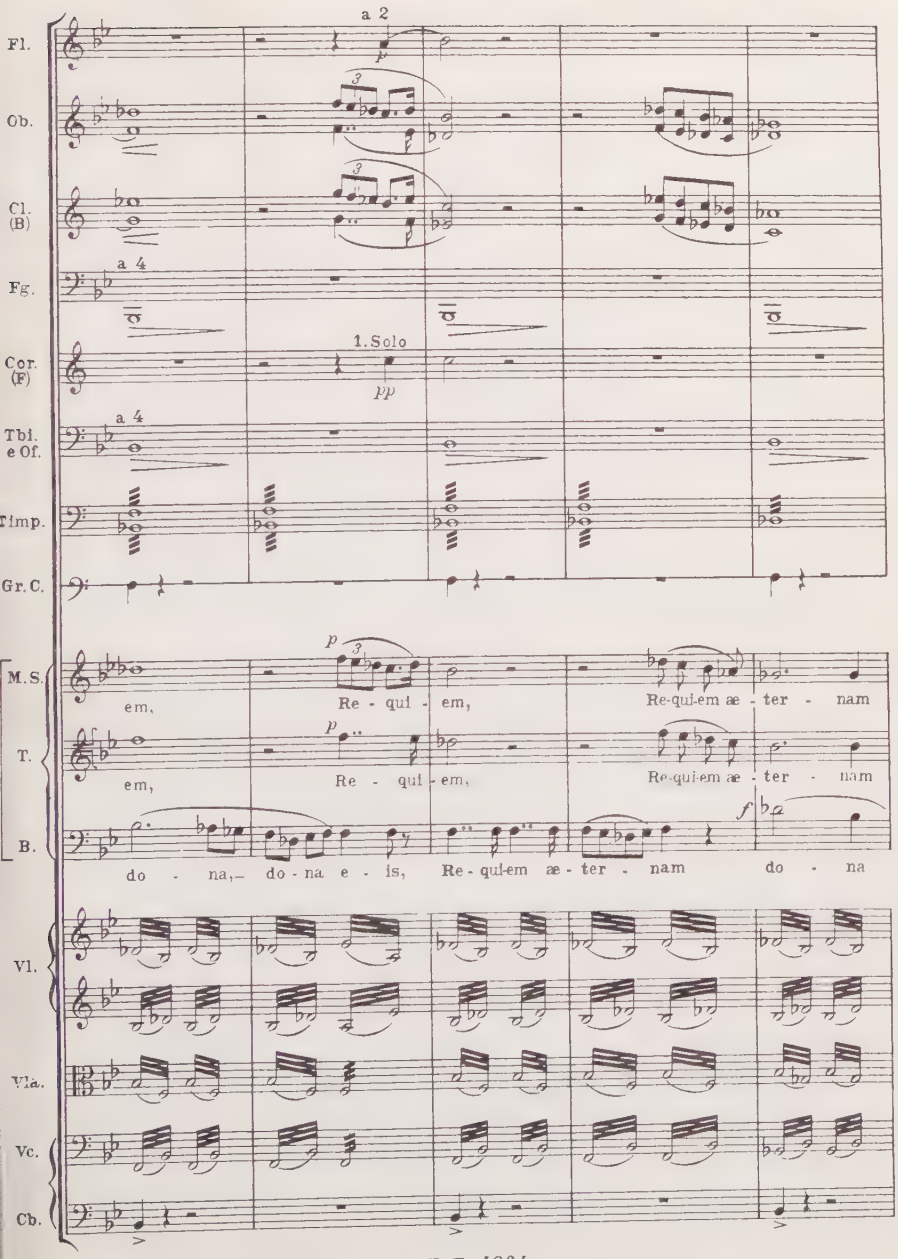

70
a 3
1.
Fl.
Ob.
Cl. (C)
Fg.
a 4
(F) Cor.
(C)
S.
re-qui-em sem-pi-ter nam.
M.S.
re-qui-em sem-pi-ter nam.
S.
do - na.
A.
do - na.
T.
do - na.
B.
na- e - is,
do - na.
Vl.
Vla.
Vc.
Cb.
pp
2.3.
1.3.
2.4.
2.3.4.

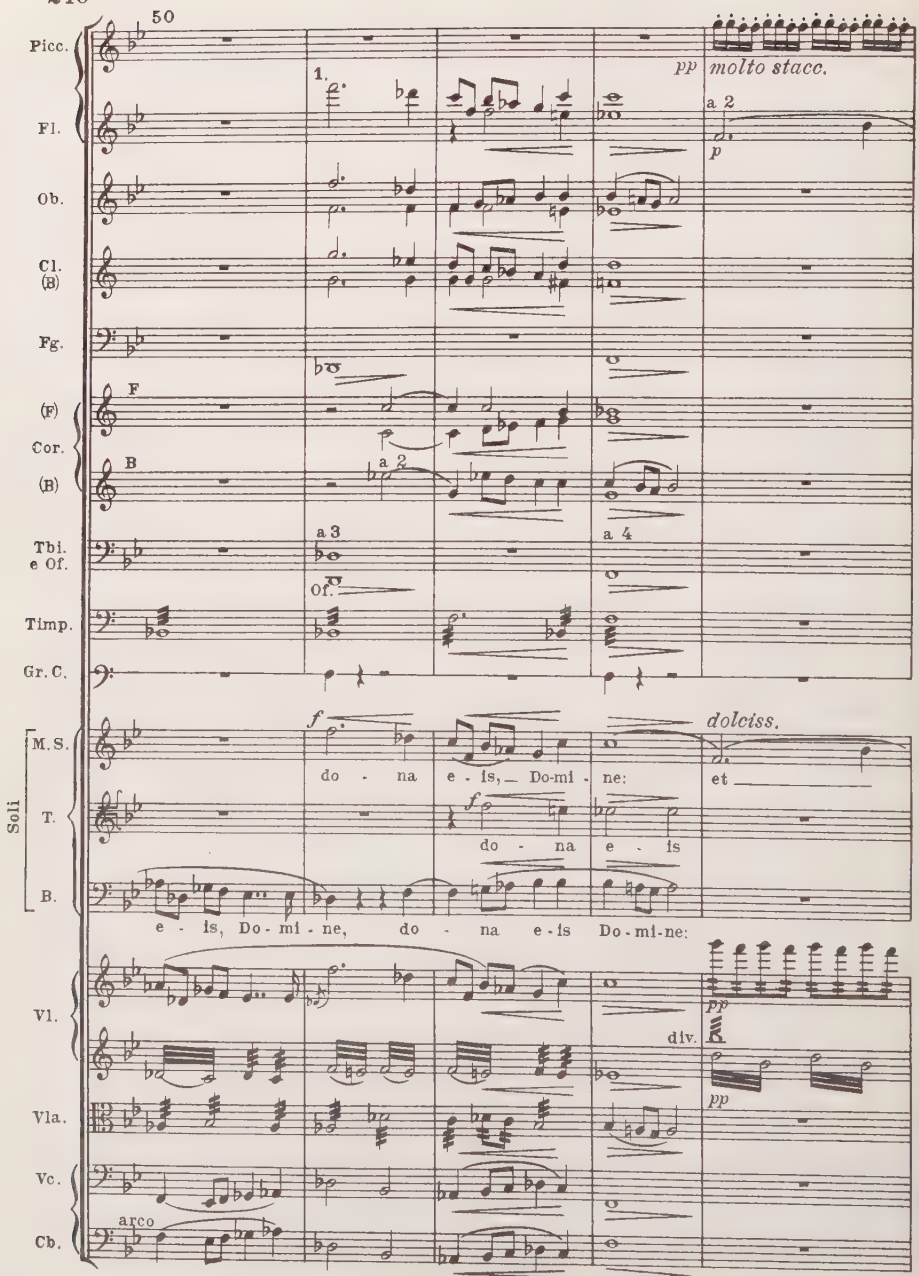
Nº 6. Lux æterna

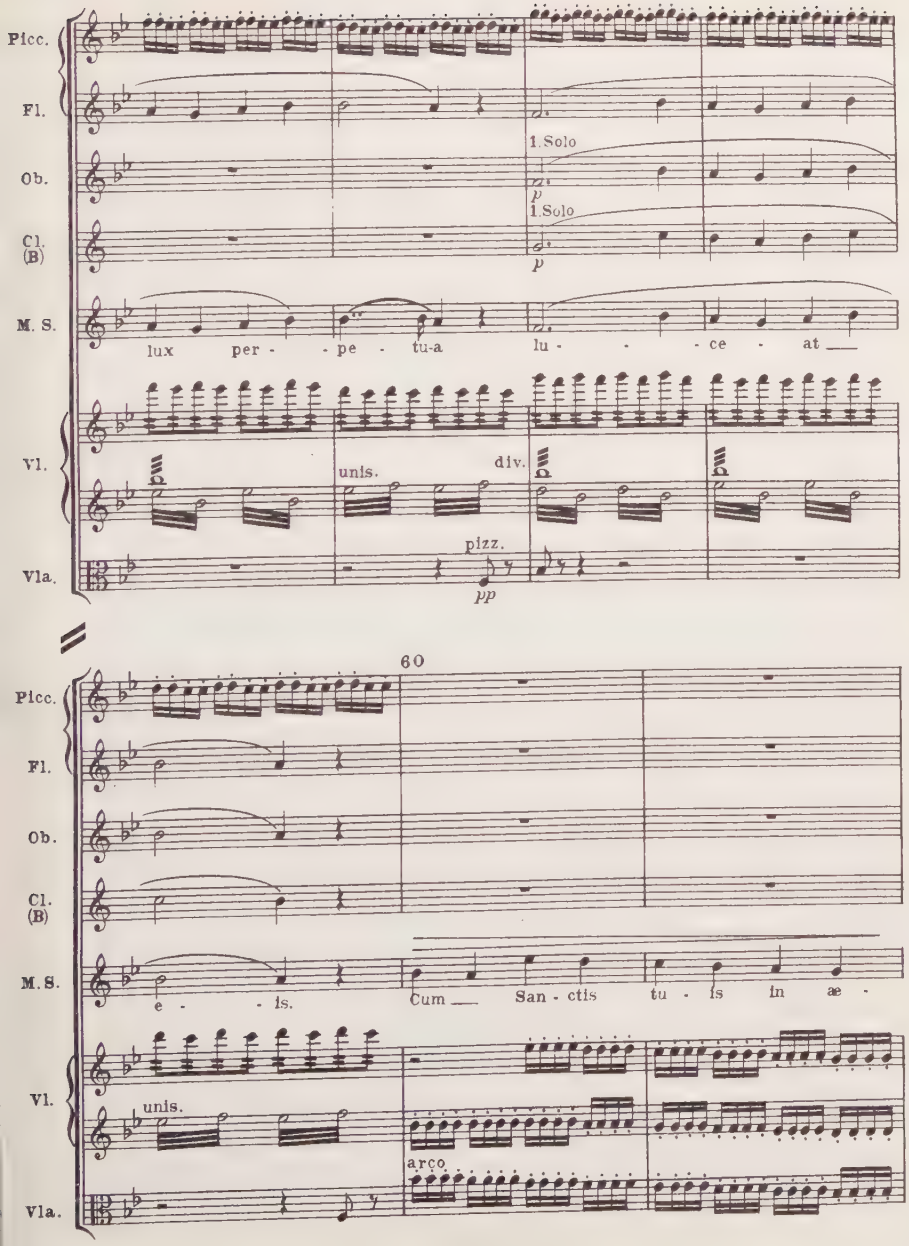



20
1. Solo
Fl.
Fg.
Tbi.
Of.
F-B
Timp.
M.S.
T.
B.
pp
Re-qui - em_ æ - - - ter -
Re-qui - em_ æ - - - ter -
ter - nam do - na_ e - - - is.
F
Cor. (F)
1. Solo
nam
nam
mf
p
do-na e-is, Do - mi-ne:
do-na e-is, Do - mi-ne:
Re-qui-em æ-ter - nam do - na_ e - is Do-mi - ne:

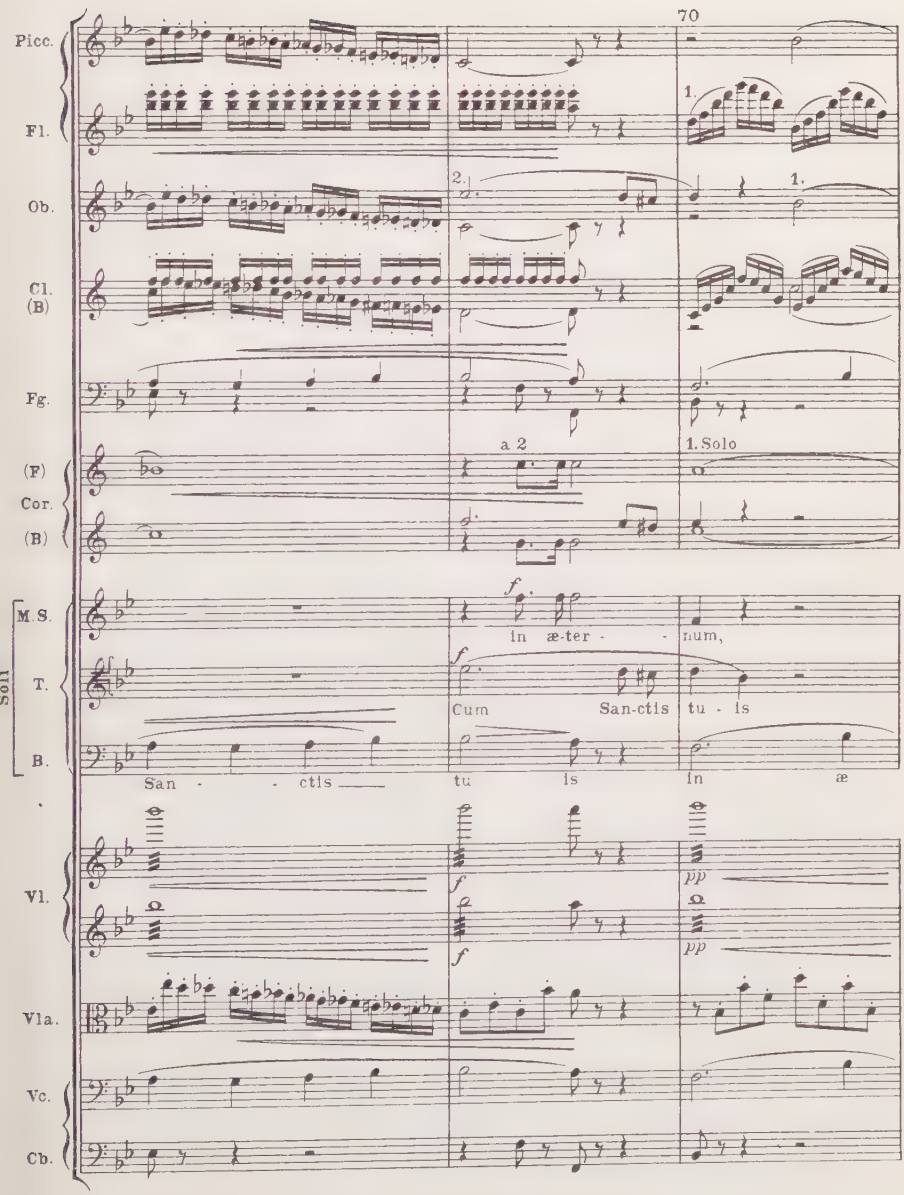

Poco più animato
30
40
a tempo
a tempo
Soli
M.S.
T.
B.
Ob.
Cl. (B)
Fg.
Tbi. e Of.
Timp
Gr. C.
Vl.
Vla.
Vc.
Cb.
et lux per-pe-tu-a, et lux per-pe-tu-a lu-ce-at e-is,
et lux per-pe-tu-a lu-ce-at
et lux per-pe-tu-a, et lux per-pe-tu-a lu-ce-at e-is,
dim.
lu-ce-at e-is. Cum San-ctis tu-is in æ-ter-num, qui-a
e-is. Cum San-ctis, cum San-ctis tu-is in æ-ter-num, qui-a
lu-ce-at e-is. Cum San-ctis tu-is in æ-ter-num, qui-a
B
B-F
a 4
scordata
dim.
pi-us es, pi-us es.
qui-a pi-us es.
pi-us es, pi-us es.
Re-qui-
Re-qui-
Re-qui-em æ-ter-nam
pizz.

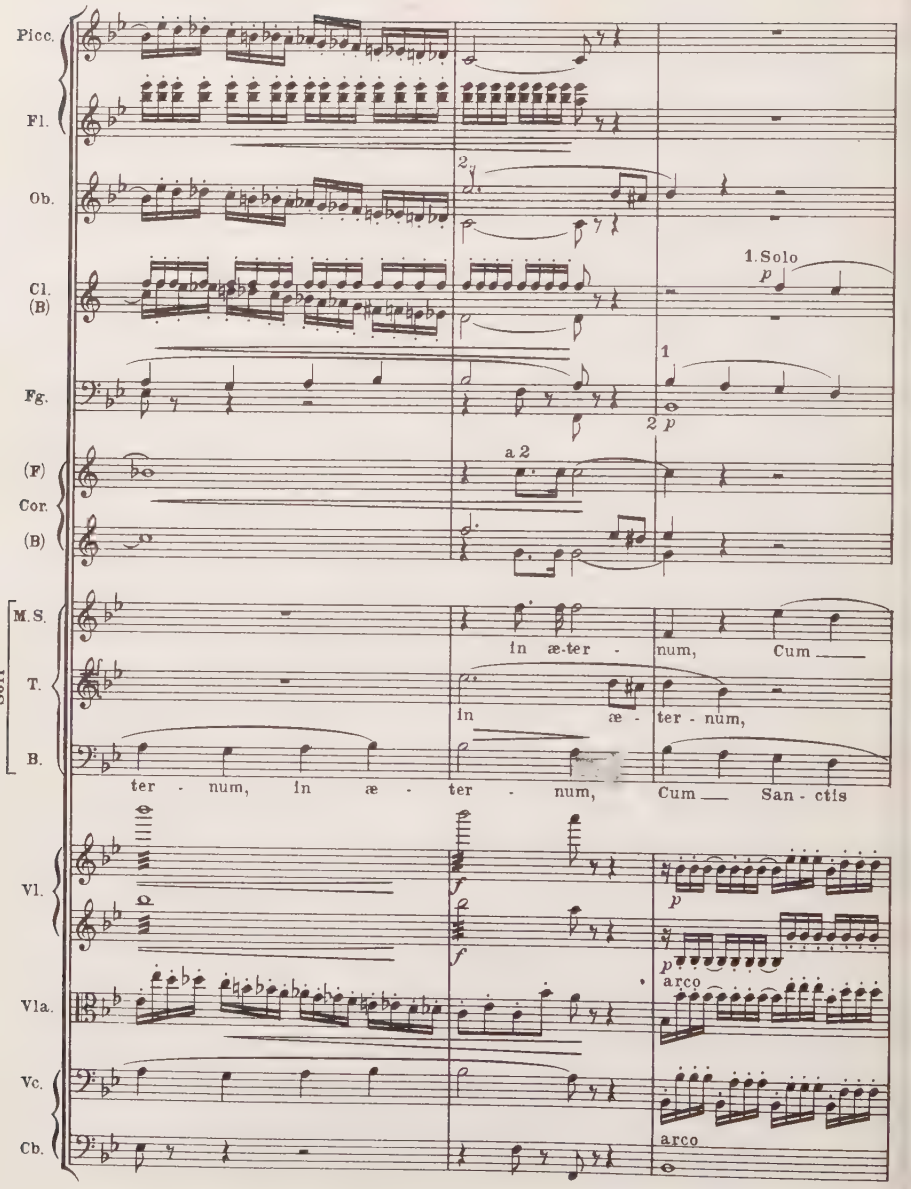

a 2
Fl.
Ob.
Cl. (B)
a 4
Fg.
1. Solo
Cor. (F)
a 4
Tbl. e Of.
Timp.
Gr. C.
M. S.
em,
Re - qui - em,
Re-qui-em æ - ter - nam
T.
em,
Re - qui - em,
Re-qui-em æ - ter - nam
B.
do - na,— do - na e - is,
Re-qui-em æ - ter - nam
do - na
Vl.
Vla.
Vc.
Cb.

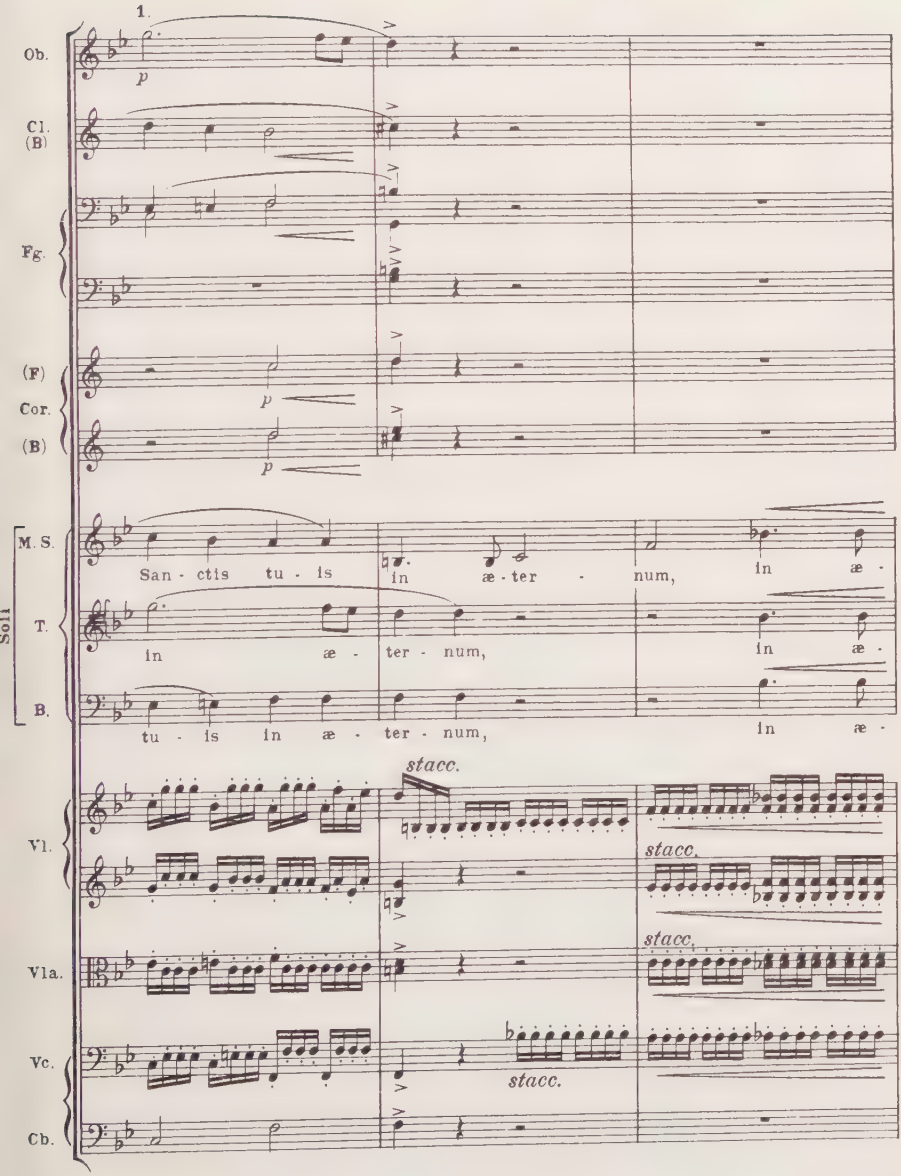

50
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(F)
Cor.
(B)
Tbi. e Of.
Timp.
Gr. C.
M. S.
T.
B.
Soli
Vl.
Vla.
Vc.
Cb.
1.
pp molto stacc.
a 2
p
F
a 2
B
a 3
Of.
a 4
f
dolciss.
do - na e - is, Do-mi - ne:
et
f
do - na e - is
e - is, Do - mi - ne, do - na e - is Do - mi - ne:
pp
div.
pp
arco

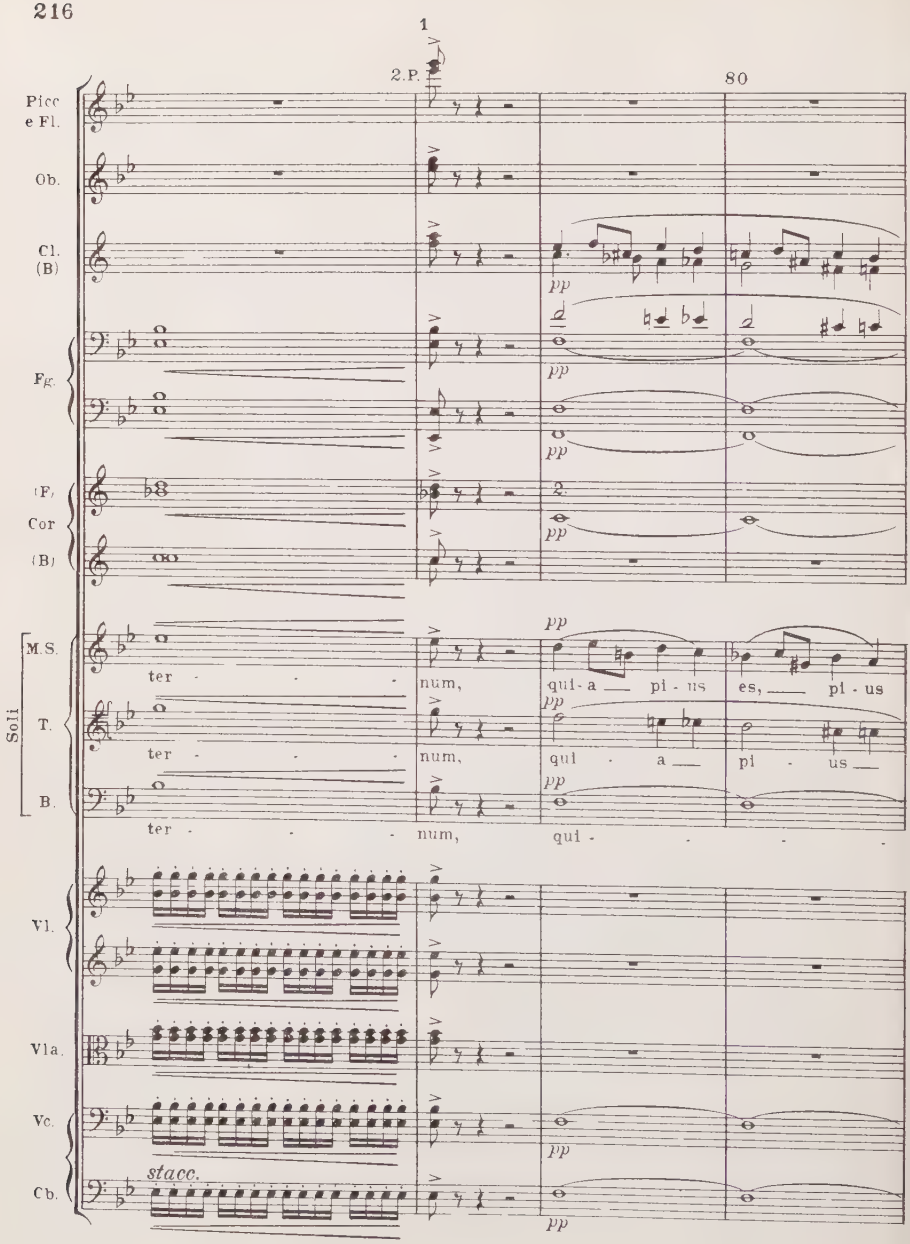

Picc.
Fl.
Ob.
Cl. (B)
M. S.
Vl.
Vla.
1.Solo
p
1.Solo
p
lux per - - pe - tu-a lu - - - ce - at
unis.
div.
pizz.
pp
60
e - - is.
Cum San - ctis tu - is in æ -
unis.
arco

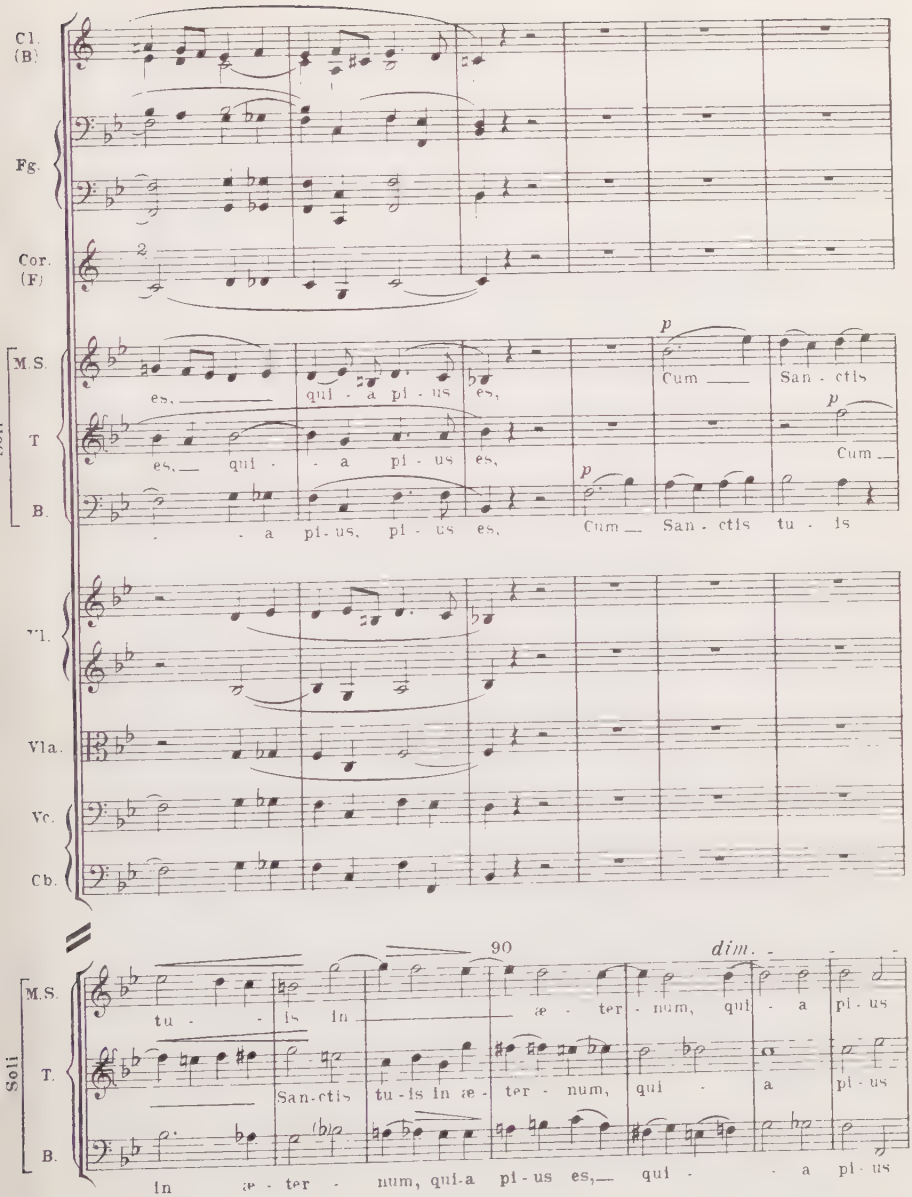
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(F)
Cor.
(B)
Soli
M. S.
B.
Vl.
Vla.
Vc.
Cb.
pp
1.
1. Solo
1. 3.
2. 4.
3. Solo
tronca
ter-num, in æ - ter - num, qui - a pi - us es,
Cum
ff
p
pizz.
pizz.

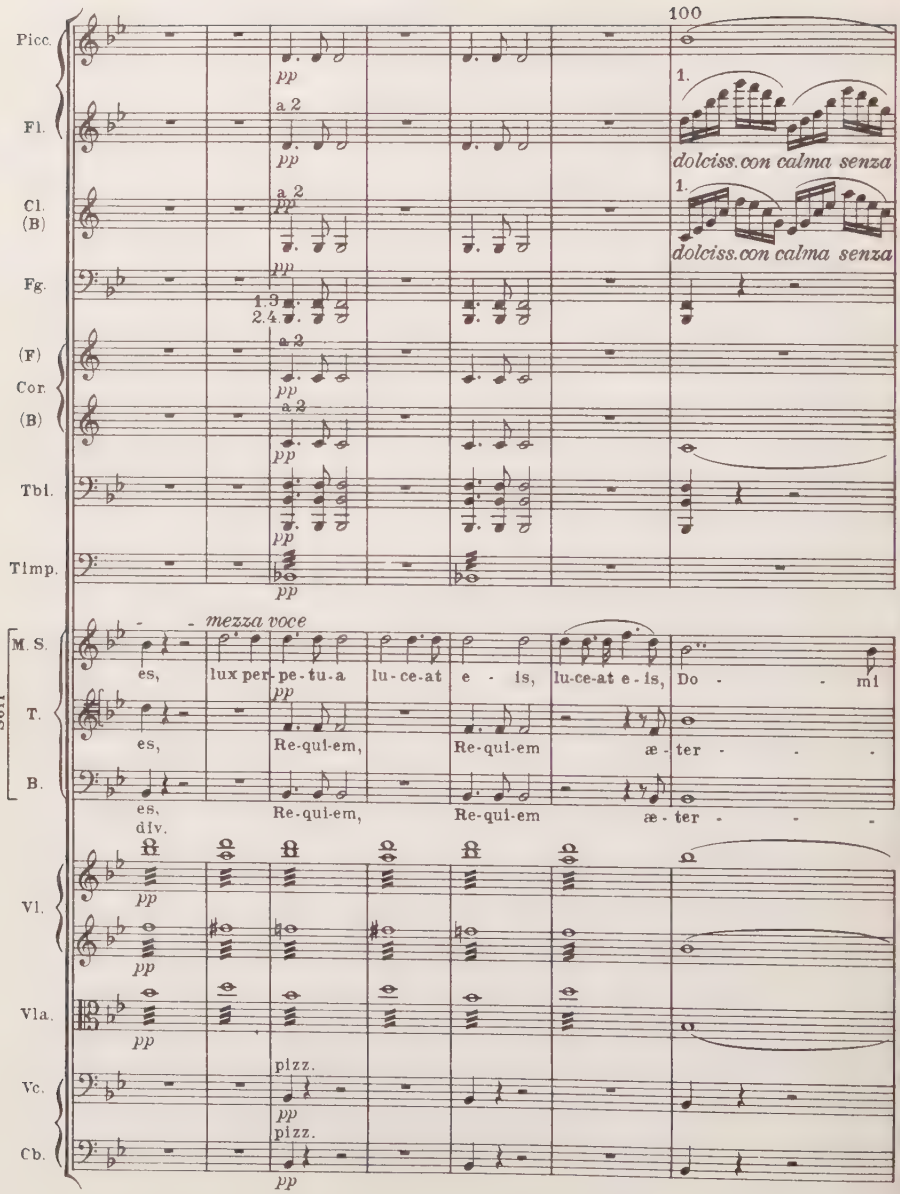

70
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(F) Cor. (B)
M.S.
T.
B.
Soli
Vl.
Vla.
Vc.
Cb.
1.
2.
a 2
1. Solo
f
In æ-ter - - - num,
Cum San-ctis tu - is
San - - - ctis tu is In æ
pp

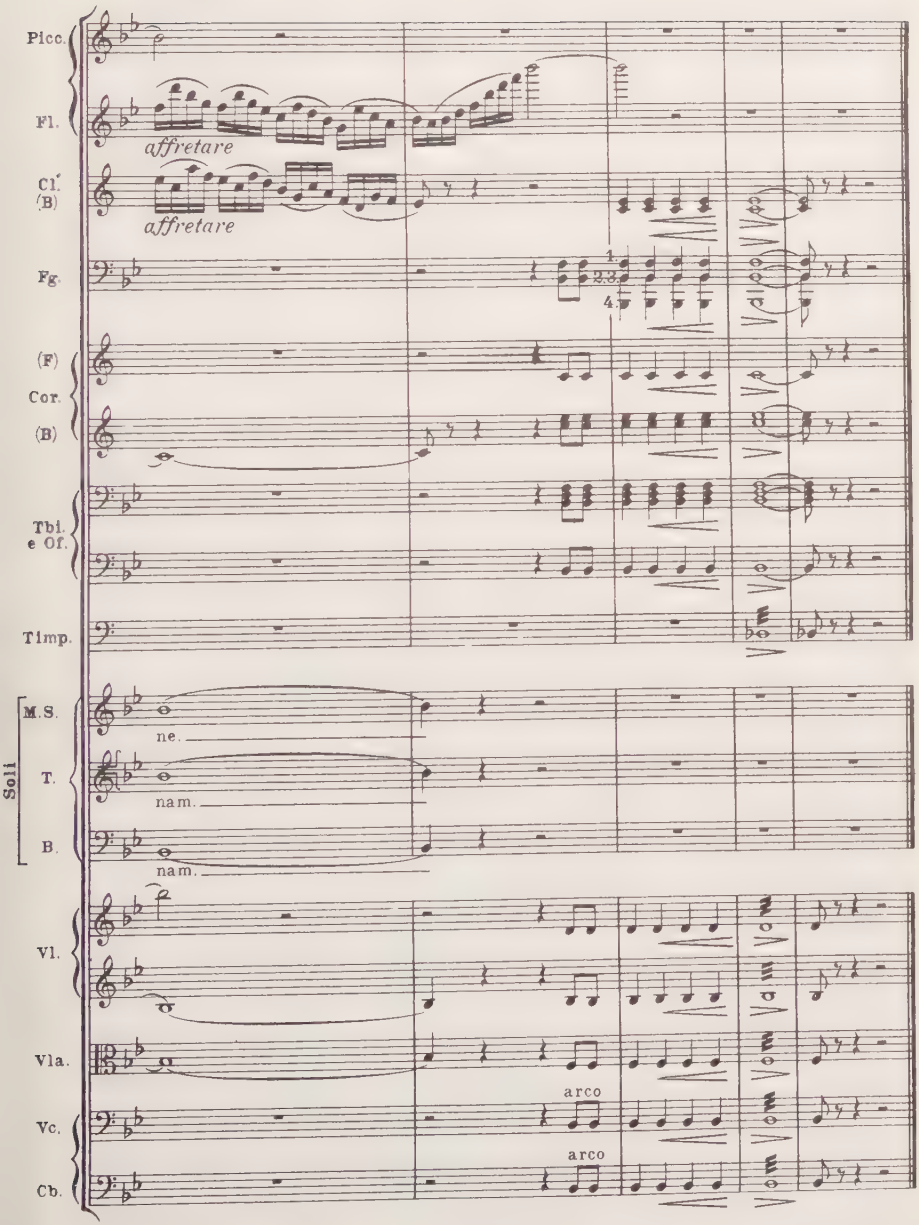

Picc.
Fl.
Ob.
Cl. (B)
Fg.
(F) Cor. (B)
Soli
M.S.
T.
B.
Vl.
Vla.
Vc.
Cb.
2
1. Solo
p
1
2 p
a 2
in æ-ter - num, Cum
in æ - ter - num,
ter - num, in æ - ter - num, Cum San - ctis
f
p
arco


1.
Ob.
Cl. (B)
Fg.
(F)
Cor.
(B)
M. S.
T.
B.
Soli
San - ctis tu - is in æ - ter - num, in æ -
in æ - ter - num, in æ -
tu - is in æ - ter - num, in æ -
Vl.
Vla.
Vc.
Cb.
stacc.
stacc.
stacc.
stacc.

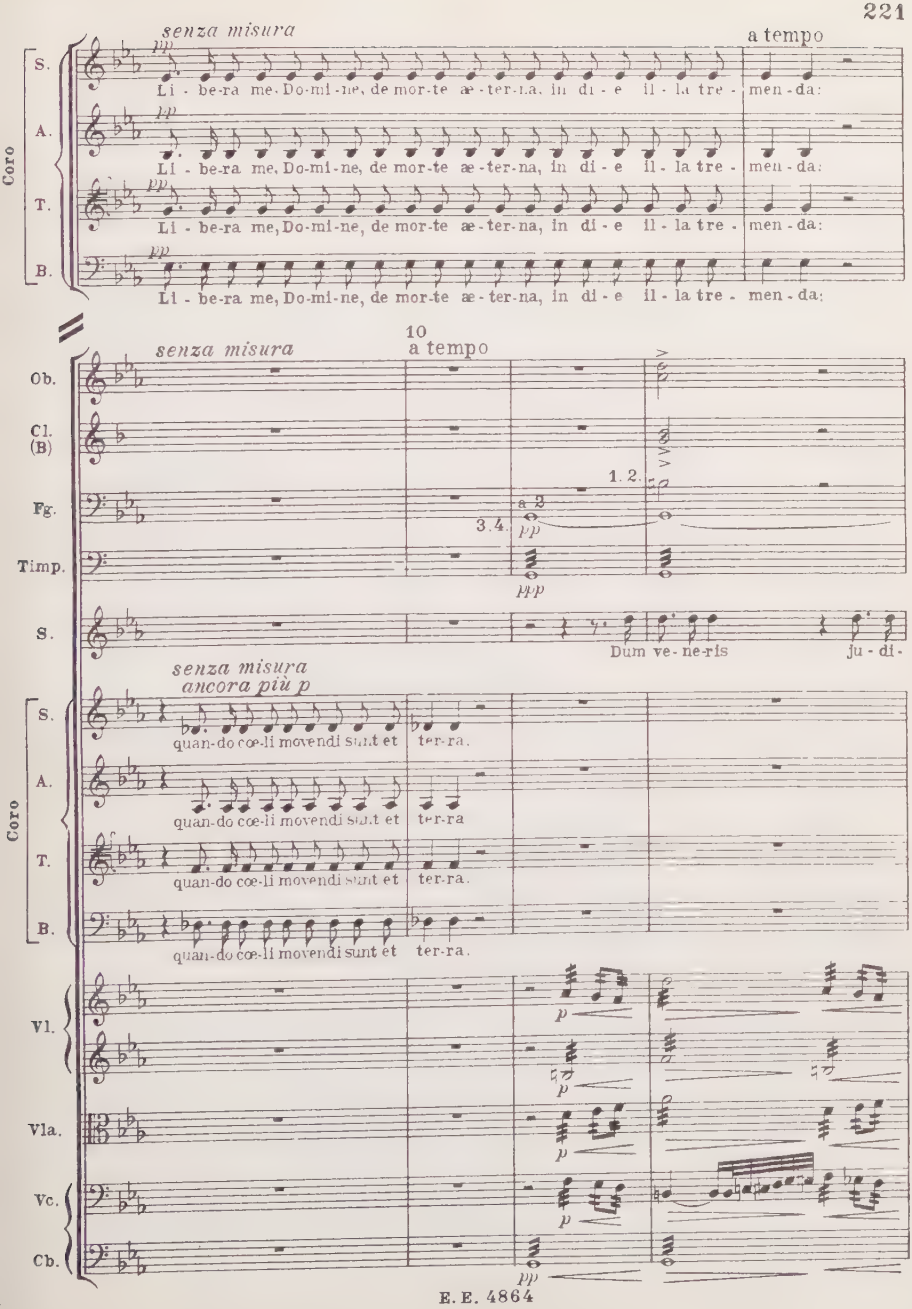

1
2. P.
80
Picc e Fl.
Ob.
Cl. (B)
Fg.
(F) Cor (B)
Soli
M. S.
T.
B.
Vl.
Vla.
Vc.
Cb.
pp
ter - - - num, qui - a pi - us es, pi - us
ter - - - num, qui - a pi - us
ter - - - num, qui - - - -
stacc.

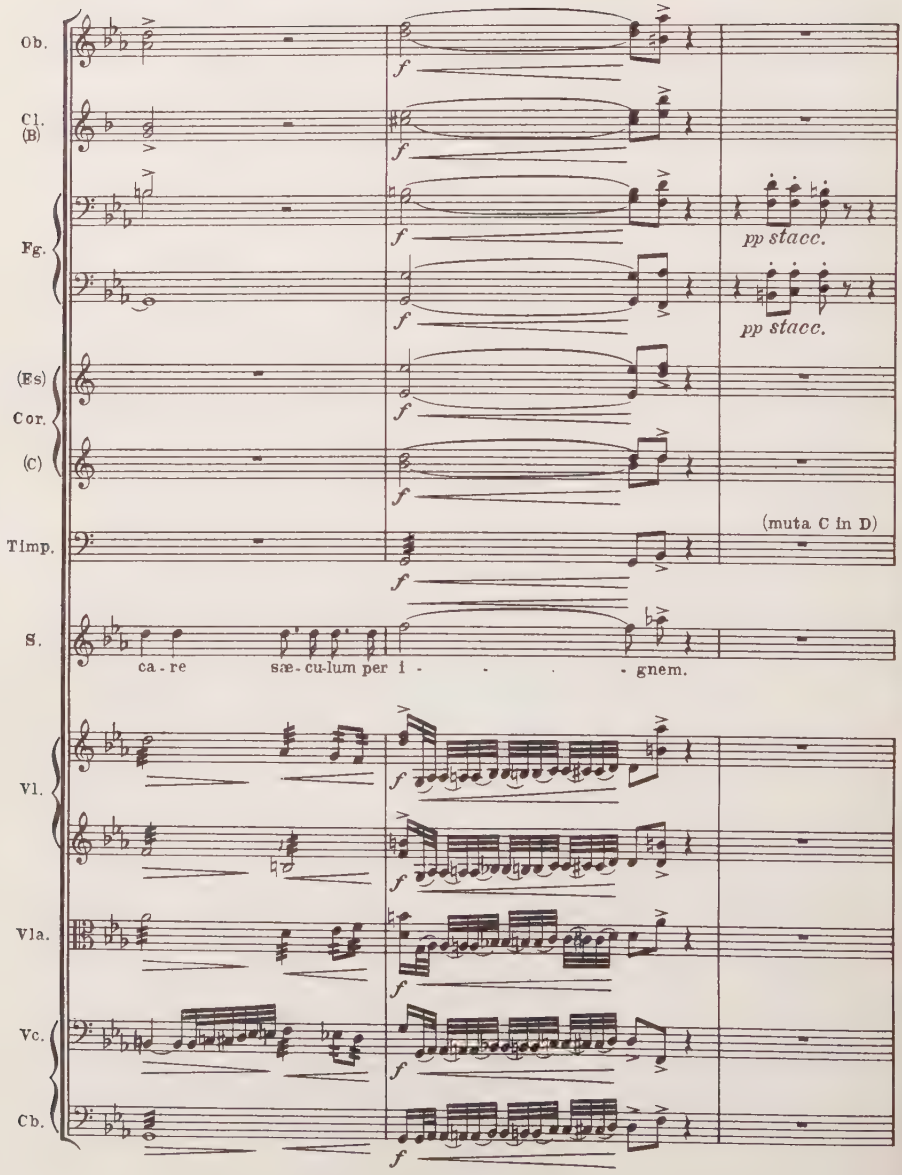

Cl. (B)
Fg.
Cor. (F)
2
M.S.
T
B.
Soli
es, qui - a pi - us es,
p
Cum San - ctis
Cum
a pi - us, pi - us es, Cum San - ctis tu - is
Vl.
Vla.
Vc.
Cb.
90
dim.
tu - is in æ - ter - num, qui - a pi - us
San - ctis tu - is in æ - ter - num, qui - a pi - us
in æ - ter - num, qui - a pi - us es, qui - a pi - us

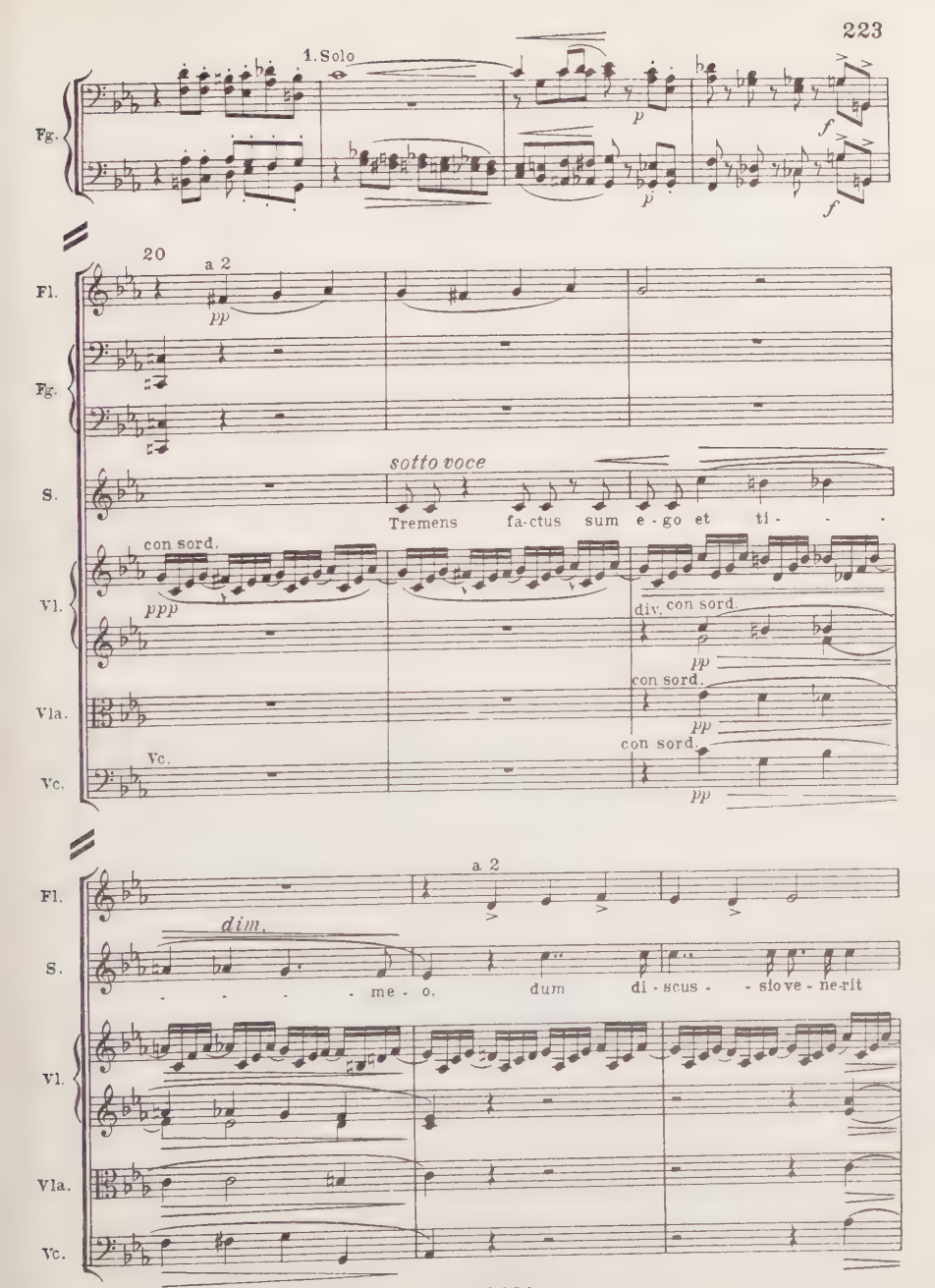

100
Picc.
Fl.
Cl. (B)
Fg.
(F) Cor.
(B)
Tbl.
Timp.
Soli
M. S.
T.
B.
Vl.
Vla.
Vc.
Cb.
pp
a 2
1.
dolciss. con calma senza
mezza voce
es, lux per-pe-tu-a lu-ce-at e - is, lu-ce-at e-is, Do - - - mi
es, Re-qui-em, Re-qui-em æ-ter - - -
es, Re-qui-em, Re-qui-em æ-ter - - -
div.
pizz.

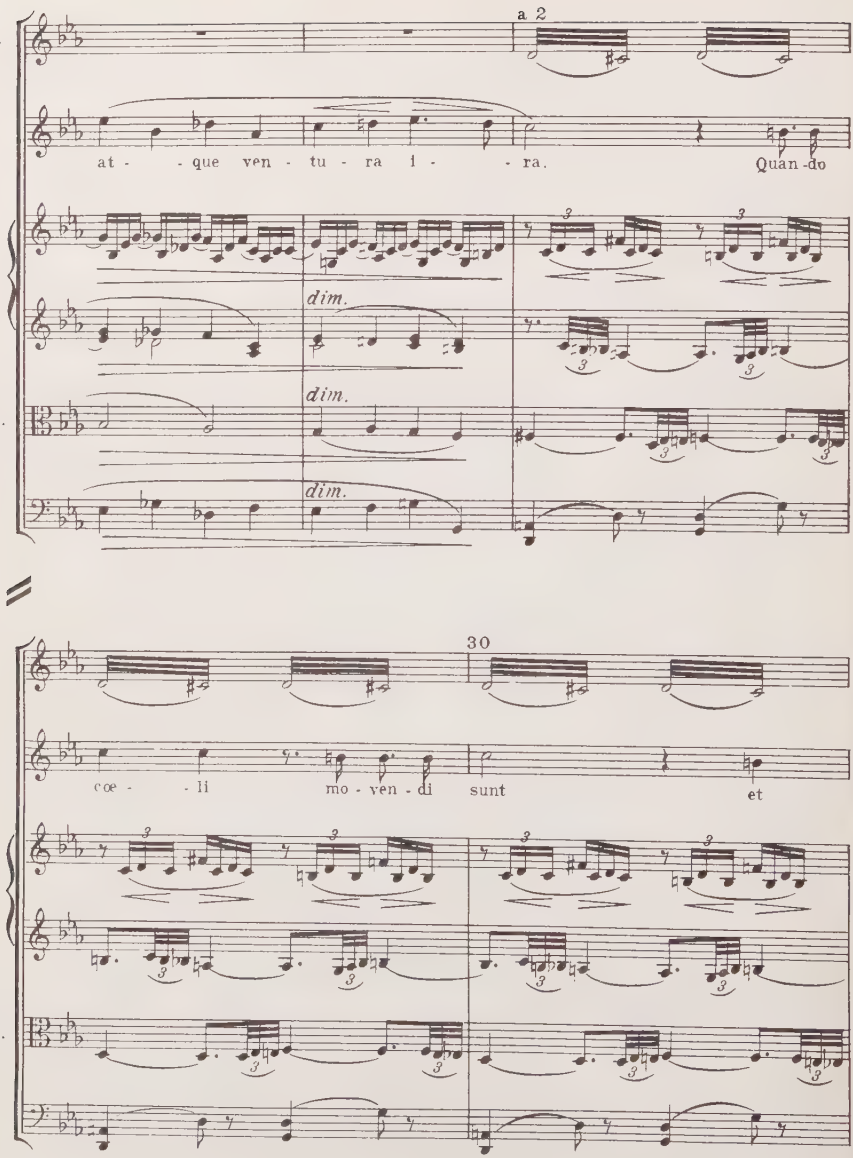

Picc.
Fl.
affretare
Cl. (B)
affretare
Fg.
1
2 3
4
(F)
Cor.
(B)
Tbi. e Of.
Timp.
Soli
M.S.
ne.
T.
nam.
B.
nam.
Vl.
Vla.
arco
Vc.
arco
Cb.

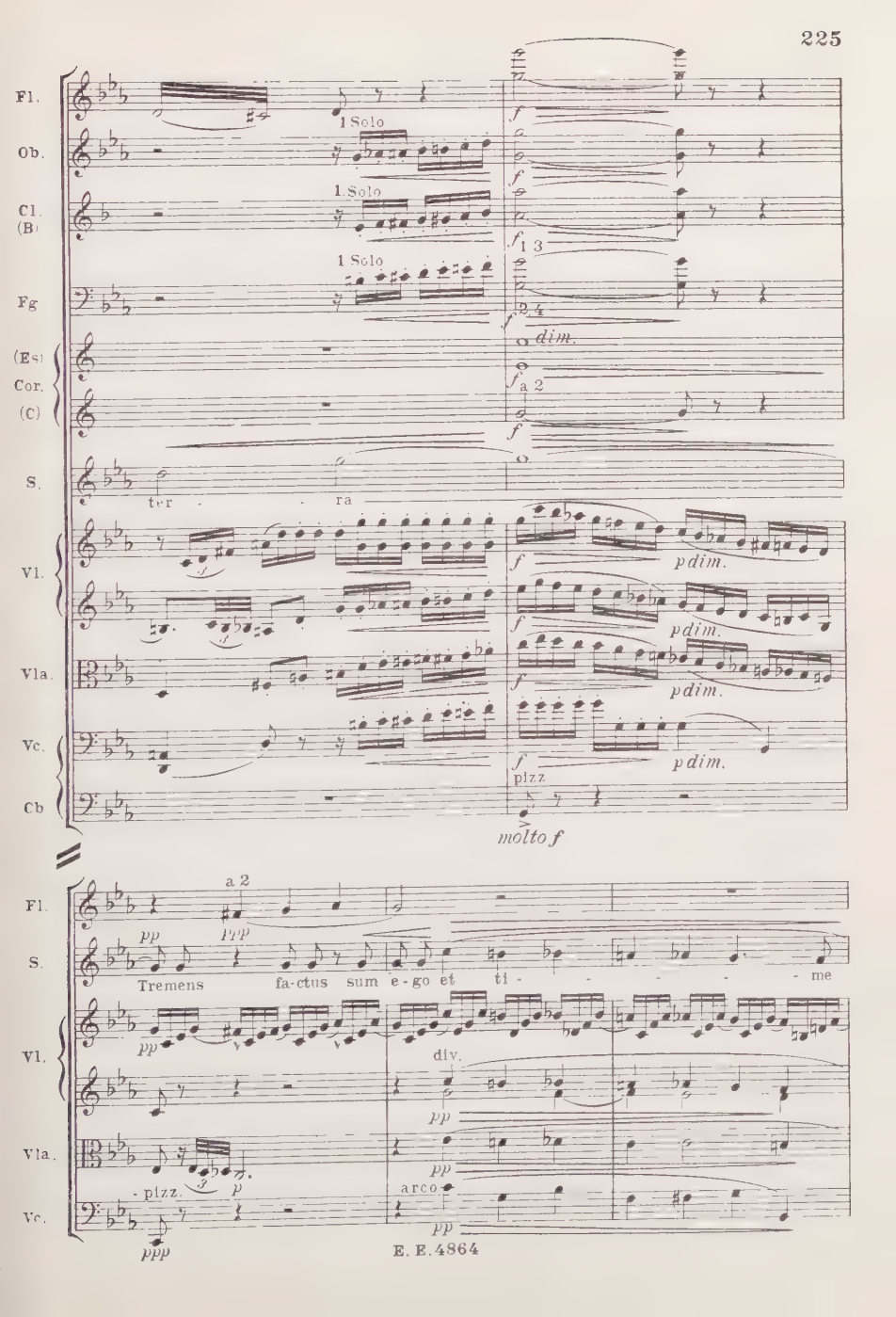
Nº 7. Libera me

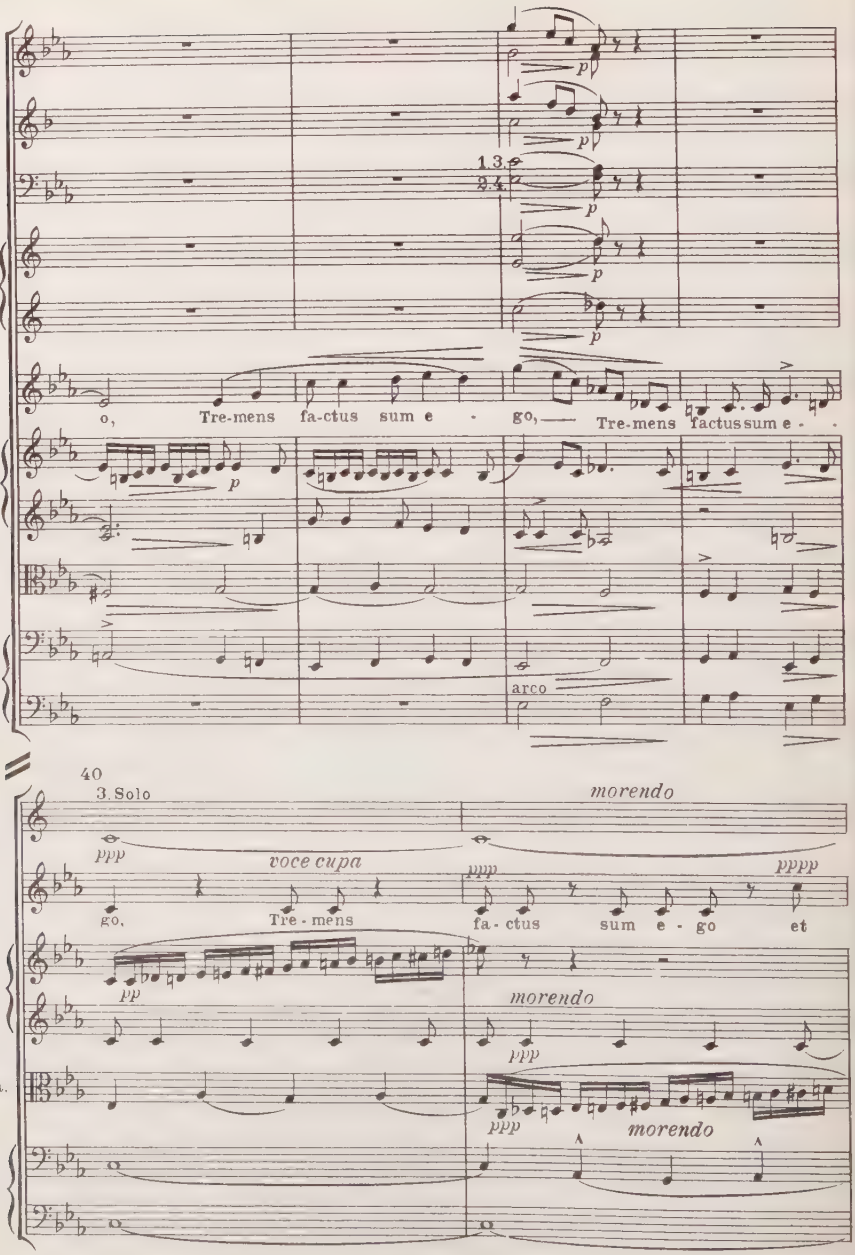

senza misura
a tempo
Coro
S.
A.
T.
B.
pp
Li - be-ra me, Do-mi-ne, de mor-te æ-ter-na, in di-e il-la tre-men-da:
10
Ob.
Cl. (B)
Fg.
Timp.
1. 2.
a 2
3. 4.
Dum ve-ne-ris ju-di-
senza misura
ancora più p
quan-do cœ-li movendi sunt et ter-ra.
Vl.
Vla.
Vc.
Cb.
p

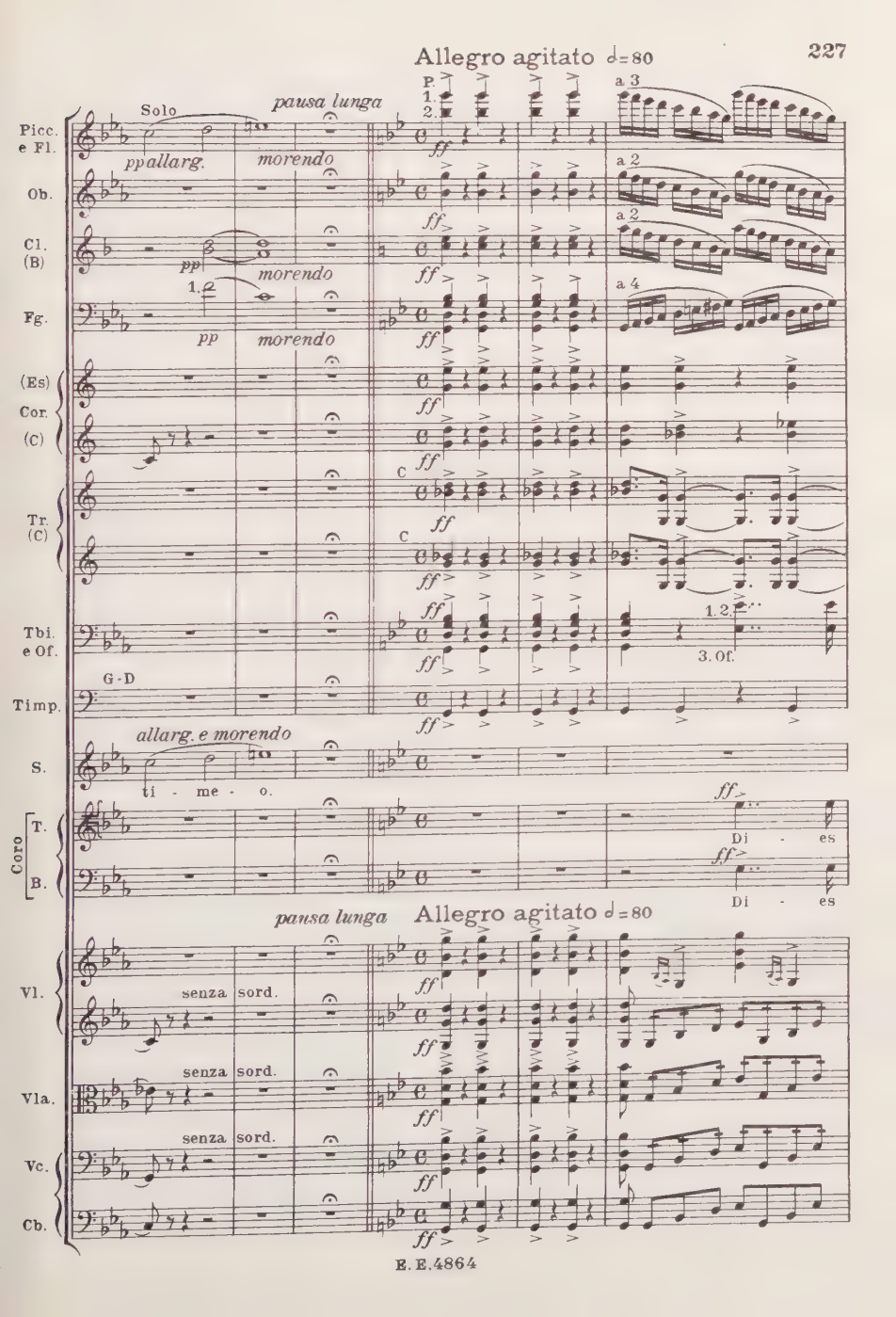

Ob.
Cl. (B)
Fg.
pp stacc.
pp stacc.
(Es) Cor. (C)
(muta C in D)
Timp.
S.
ca - re sæ - cu - lum per i - - - - - gnem.
Vl.
Vla.
Vc.
Cb.

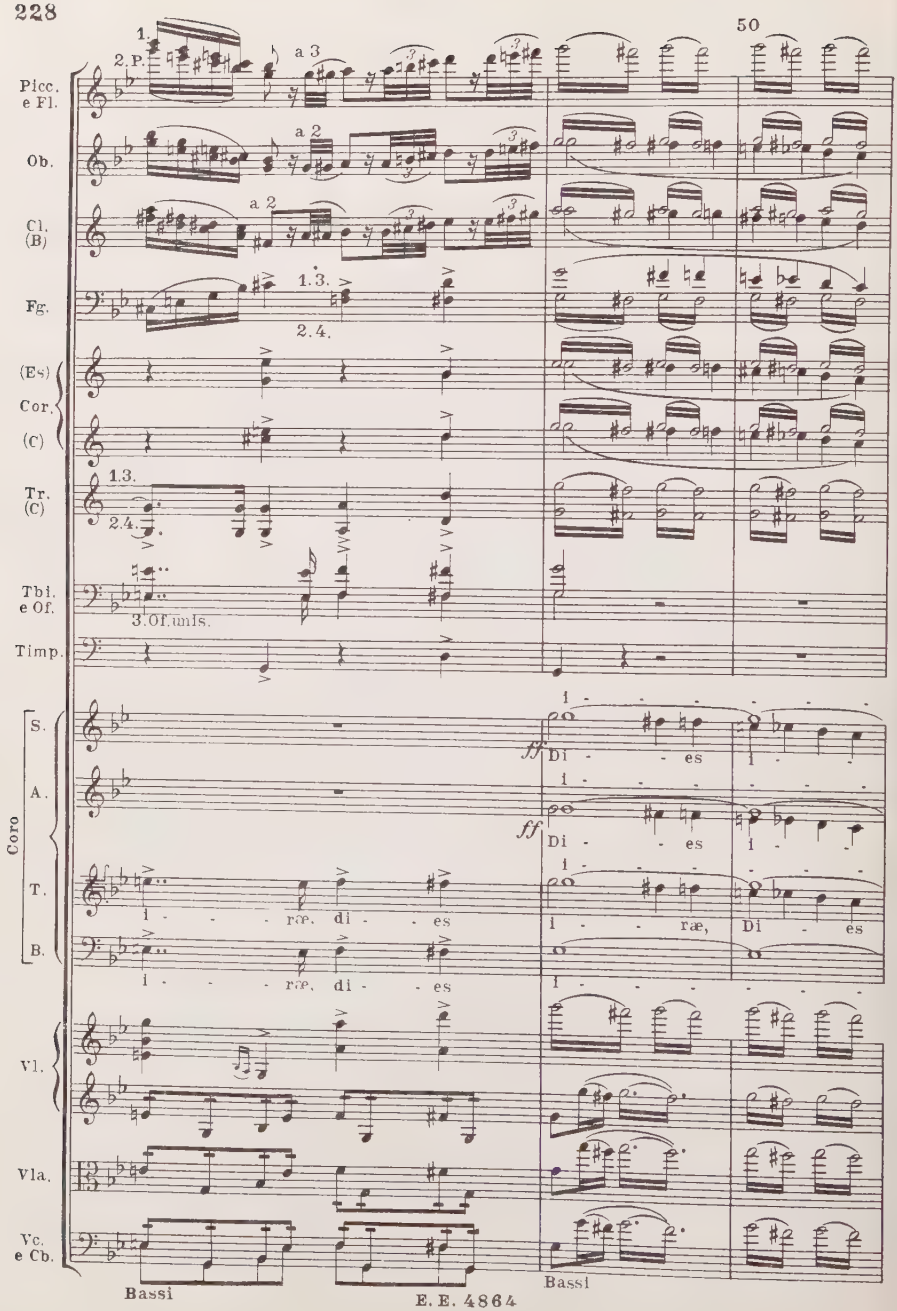

1. Solo
Fg.
p
p
f
f
20
a 2
Fl.
pp
Fg.
S.
sotto voce
Tremens fa-ctus sum e-go et ti- - -
con sord.
Vl.
ppp
div. con sord.
pp
con sord.
Vla.
pp
con sord.
Vc.
Vc.
pp
a 2
Fl.
dim.
S.
- - - - me- o. dum di- scus- - sio ve- ne-rit
Vl.
Vla.
Vc.

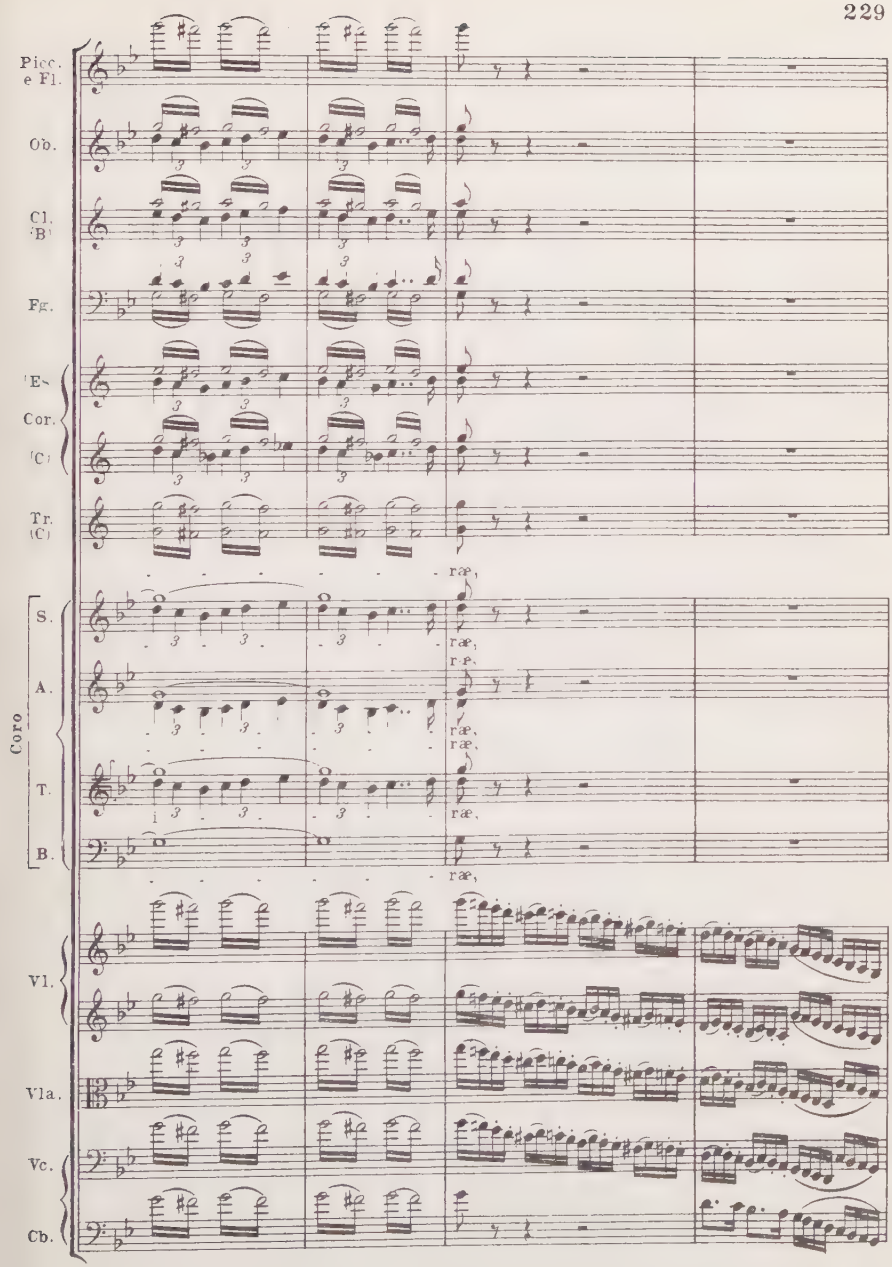

a 2
Fl.
S.
at - - que ven - tu - ra i - - ra.
Quan-do
Vl.
dim.
Vla.
dim.
Vc.
dim.
30
Fl.
S.
cœ - - li
mo - ven - di
sunt
et
Vl.
Vla.
Vc.

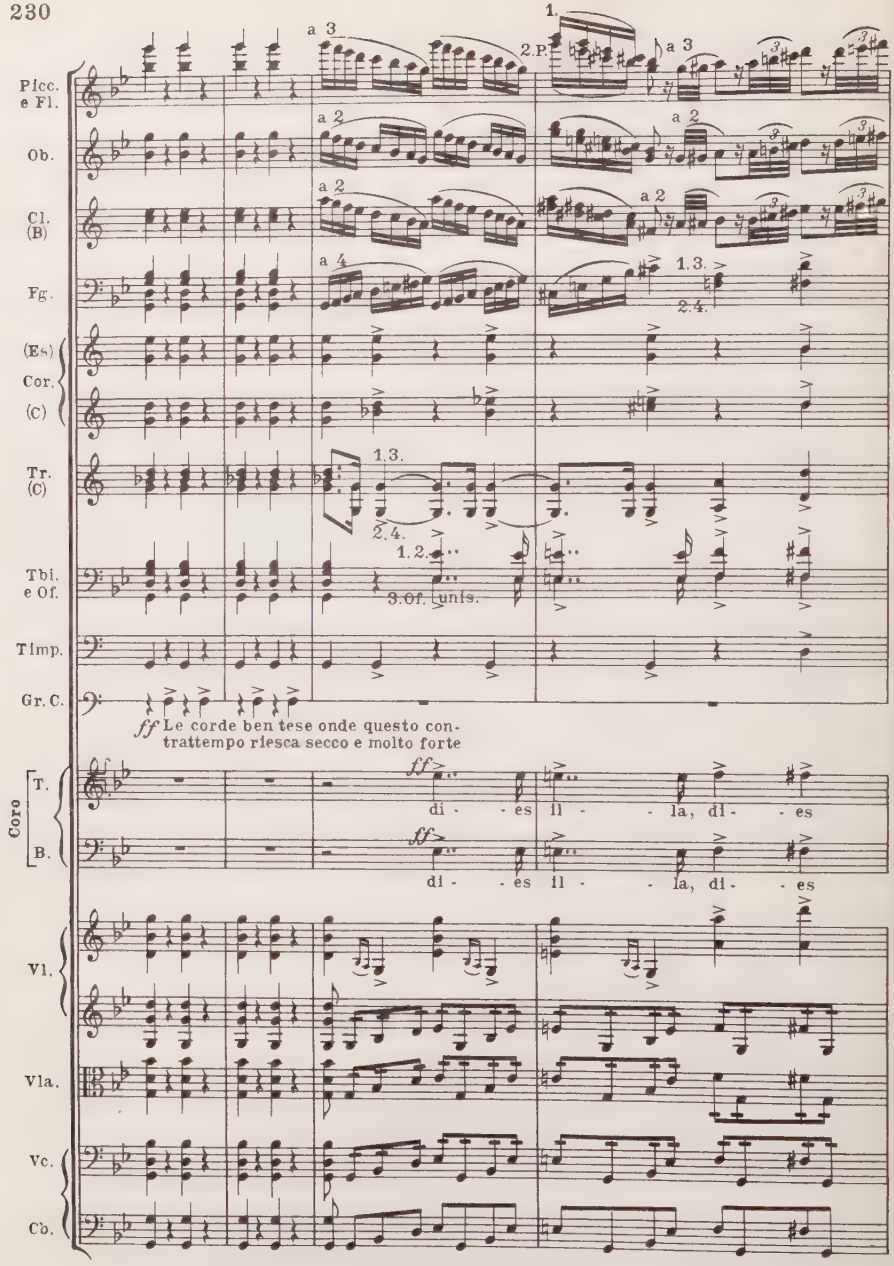

Fl.
Ob.
Cl. (B)
Fg
(Es) Cor. (C)
S.
Vl.
Vla.
Vc.
Cb
1 Solo
1 Solo
1 Solo
f
dim.
a 2
ter - - ra
pdim.
pdim.
pdim.
plzz
molto f
a 2
pp
ppp
Tremens fa-ctus sum e-go et ti - - - - - me
div.
arco
- plzz.
ppp

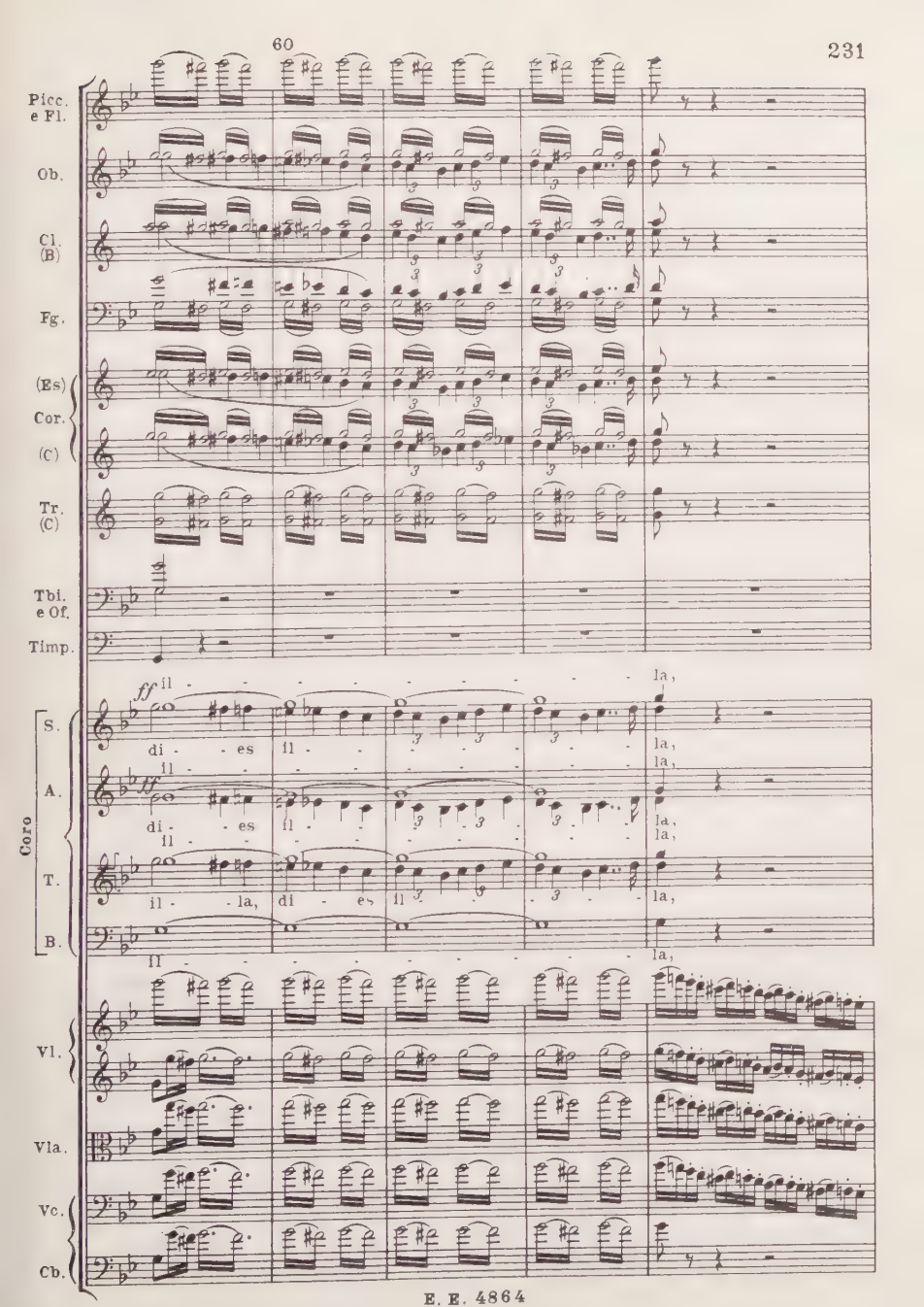

Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
S.
Vl.
Vla.
Vc.
Cb.
1.3.
2.4.
p
o, Tre-mens fa-ctus sum e - go, Tre-mens factus sum e -
arco
40
3. Solo
morendo
ppp
voce cupa
go, Tre - mens
pppp
fa - ctus sum e - go et
pp
ppp


Allegro agitato ♩=80
Solo
pausa lunga
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
S.
T.
B.
Coro
ppallarg.
morendo
pp
1.
ff
a 3
a 2
a 4
C
1.2.
3. Of.
G-D
allarg. e morendo
ti - me - o.
Di - es
Di - es
pausa lunga
Allegro agitato ♩=80
Vl.
Vla.
Vc.
Cb.
senza sord.

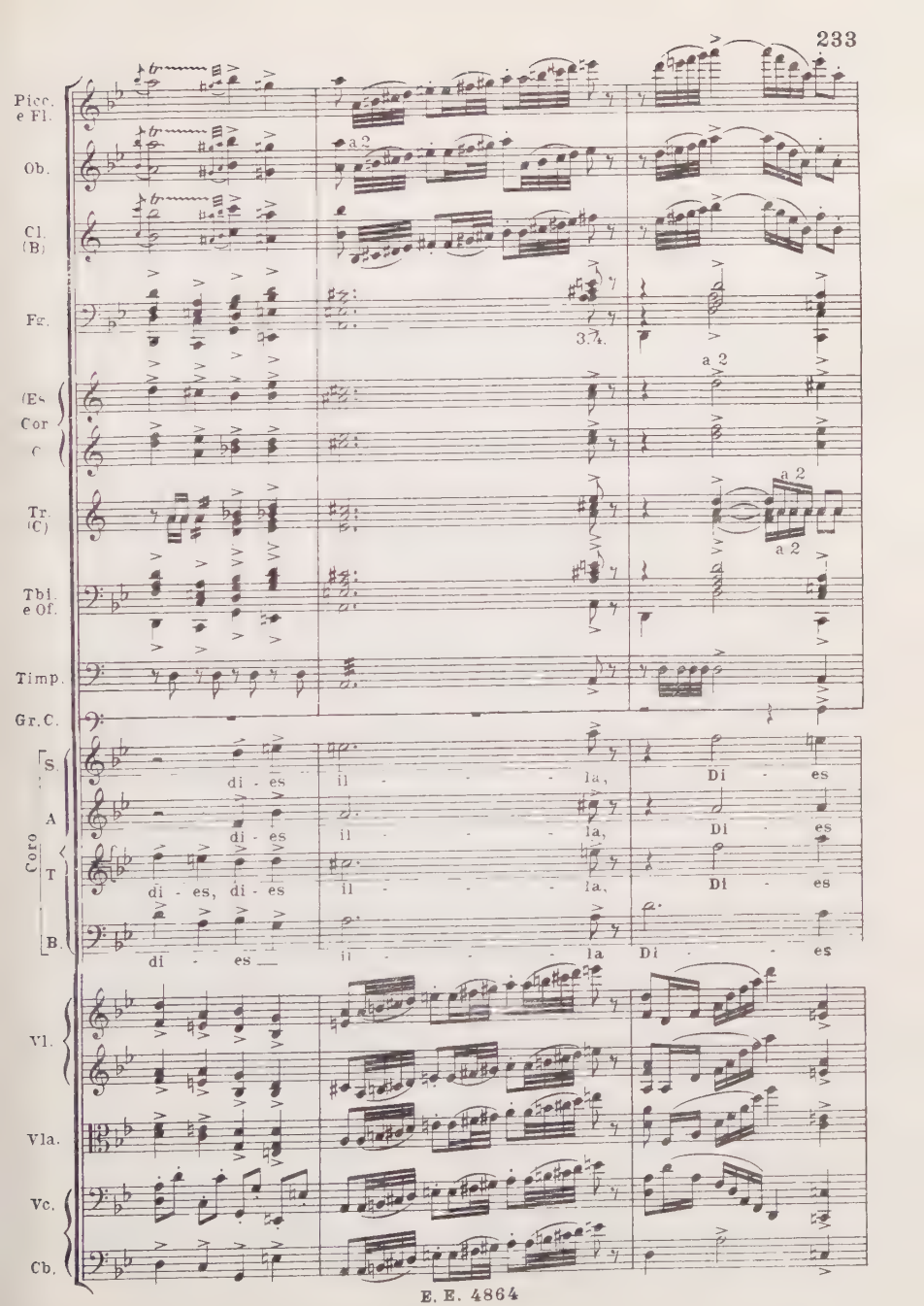

50
1.
2. P.
a 3
a 2
a 2
Picc. e Fl.
Ob.
Cl. (B)
Fg.
1.3.
2.4.
(Es)
Cor.
(C)
Tr. (C)
1.3.
2.4.
Tbi. e Of.
3. Of. unis.
Timp.
Coro
S.
A.
T.
B.
ff
Di - es
i - - - ræ, di - es
Vl.
Vla.
Vc. e Cb.
Bassi
Bassi


Picc. e Fl.
Ob.
Cl. (B)
Fg.
(E)
Cor.
(C)
Tr. (C)
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
ræ,


Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Gr. C.
Coro
T.
B.
Vl.
Vla.
Vc.
Cb.
a 3
a 2
a 4
2.P.
1.
1.3.
2.4.
1.2.
3.Of. unis.
ff Le corde ben tese onde questo contrattempo riesca secco e molto forte
ff
di - es il - la, di - es


Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(C)
Tr. (C)
Tbi. e Of.
Timp.
Coro
S.
A.
T.
B.
ff il - - - - - - - - - - - la,
di - - es il - - - - - - la,
ff il - - - - - - - - - - - la,
di - - es il - - - - - - la,
il - - - la, di - es il - - - la,
il - - - - - - - - - - - la,
Vl.
Vla.
Vc.
Cb.

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor.
(C)
Tr. (C)
Tbi. e Of
Timp.
D-G-A
Gr. C.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 3
a 2
1.2.
3.4.
Di - - es i - - ræ,
Di - - - - es i - - - - ræ,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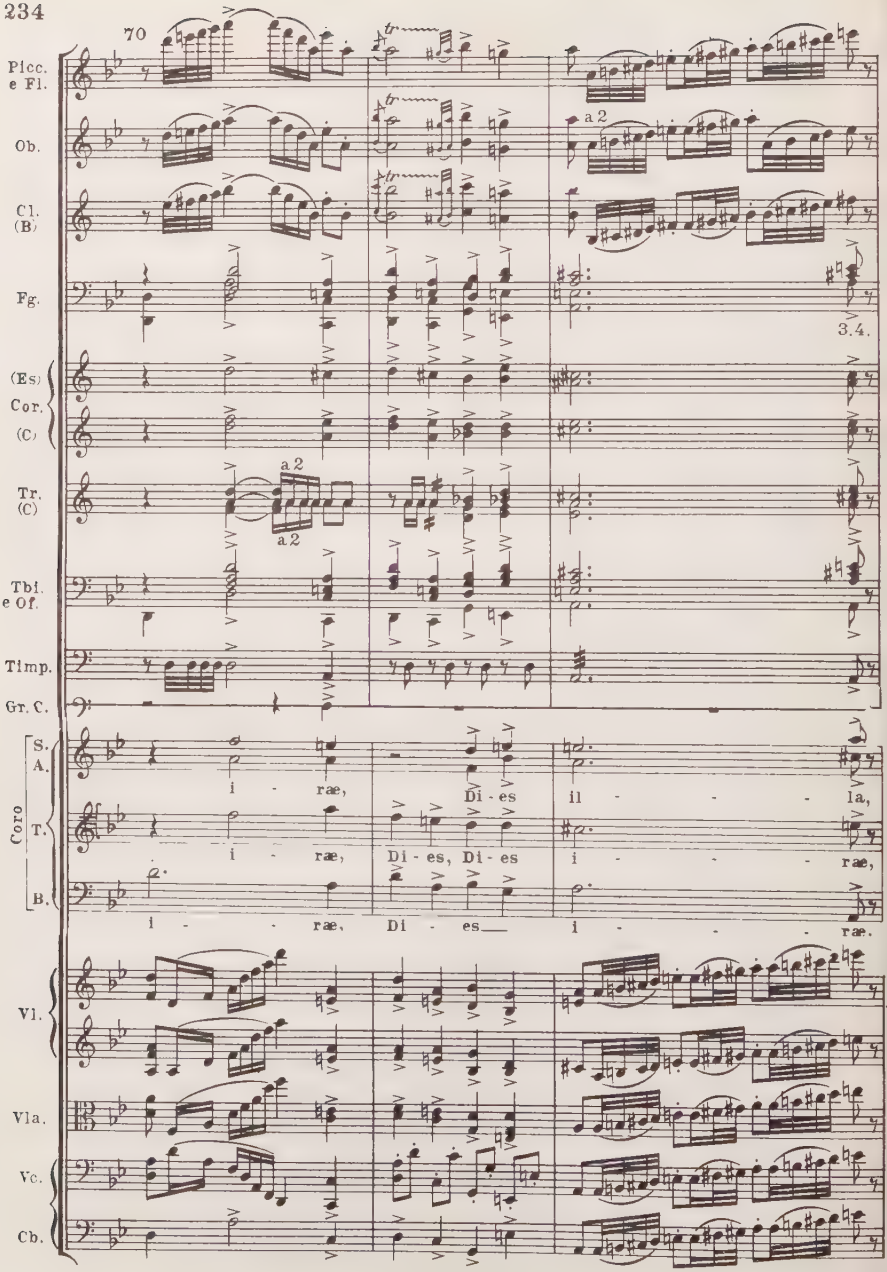
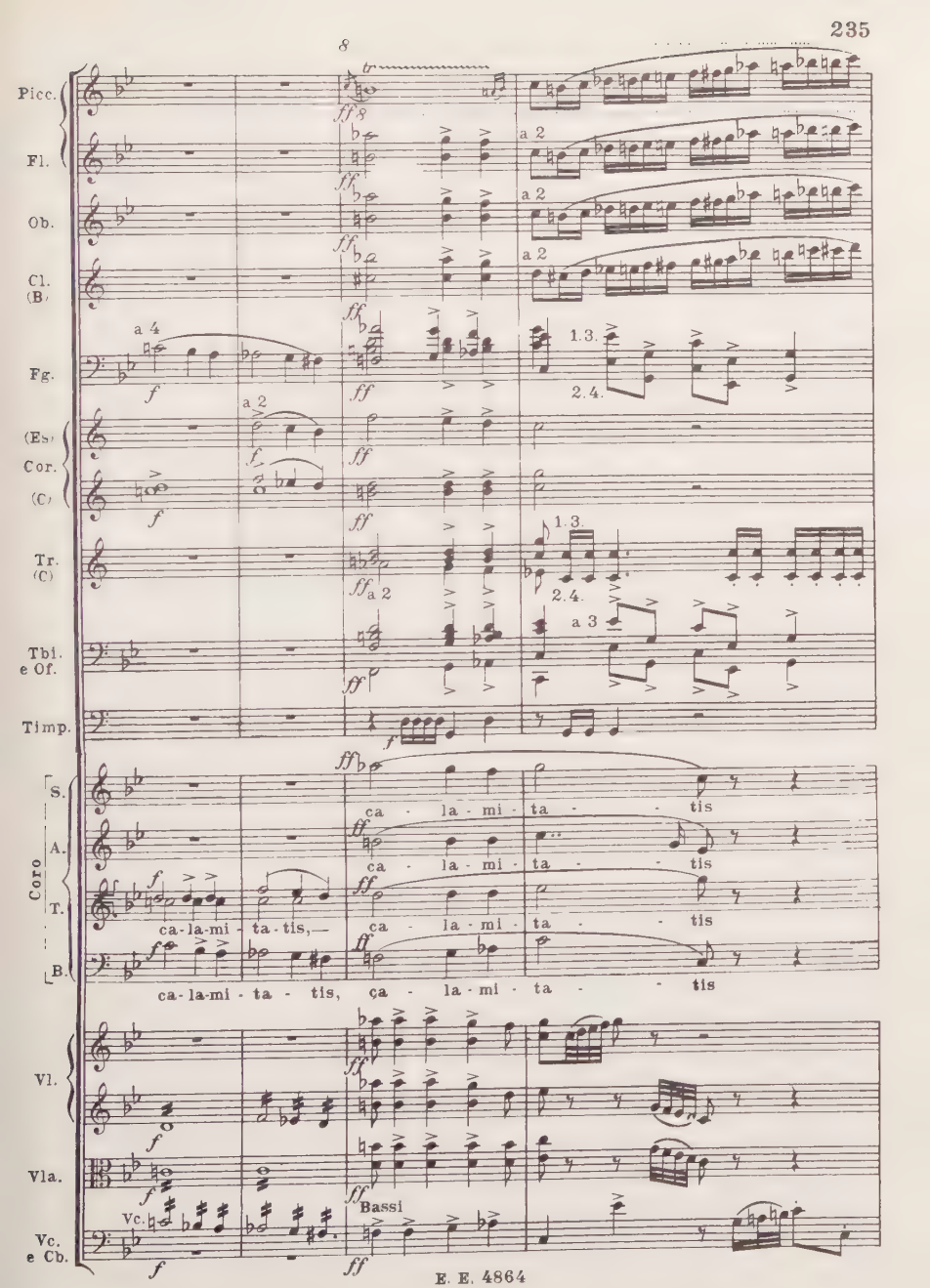
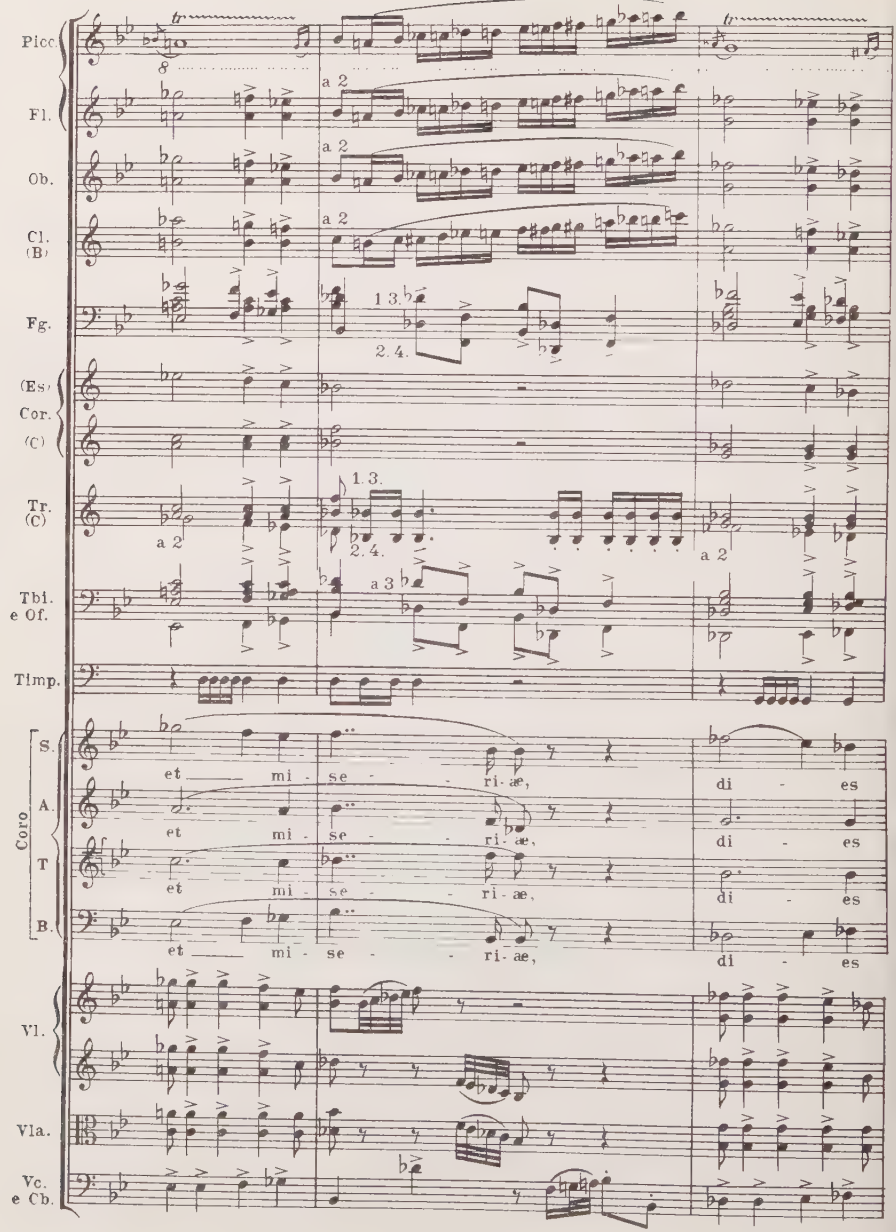
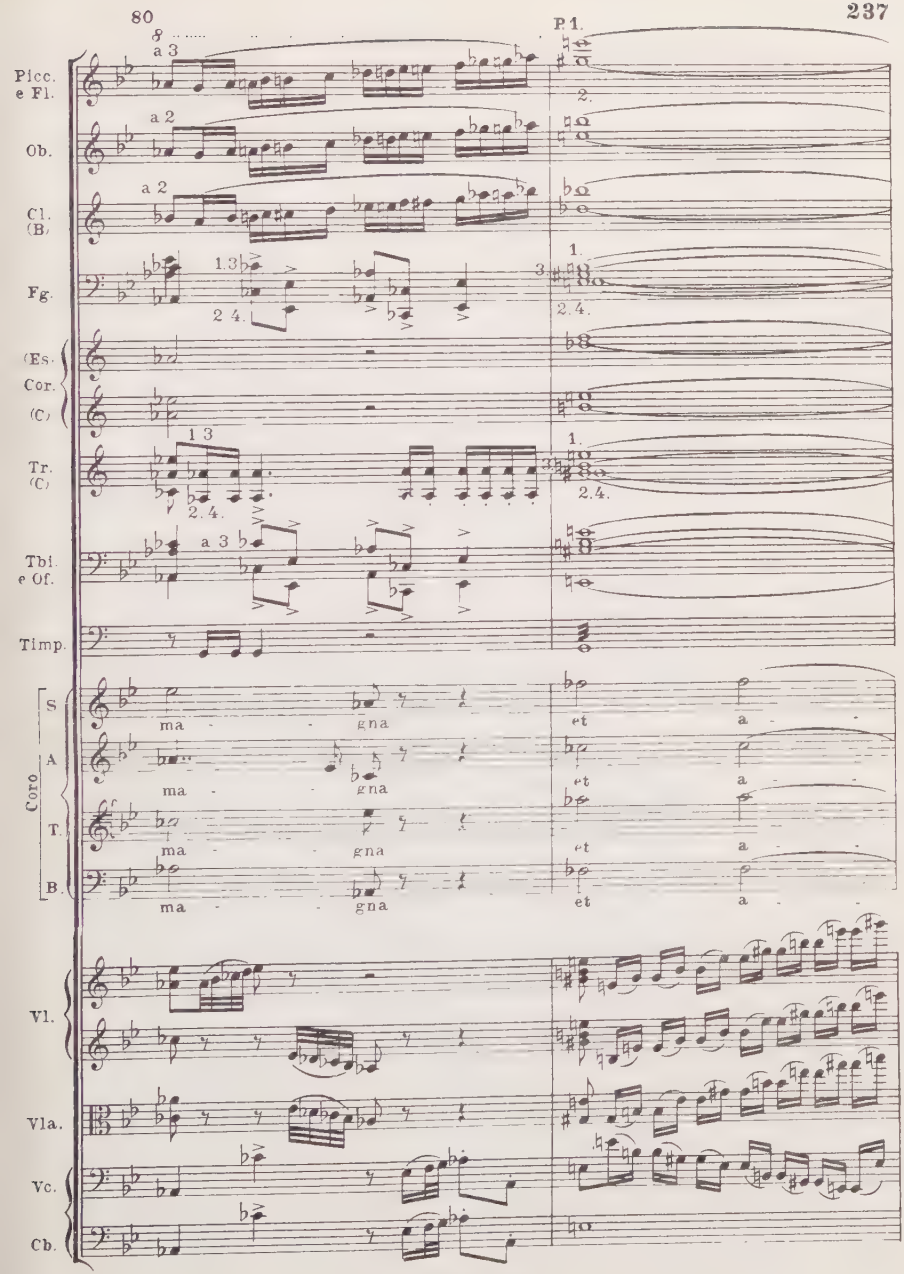
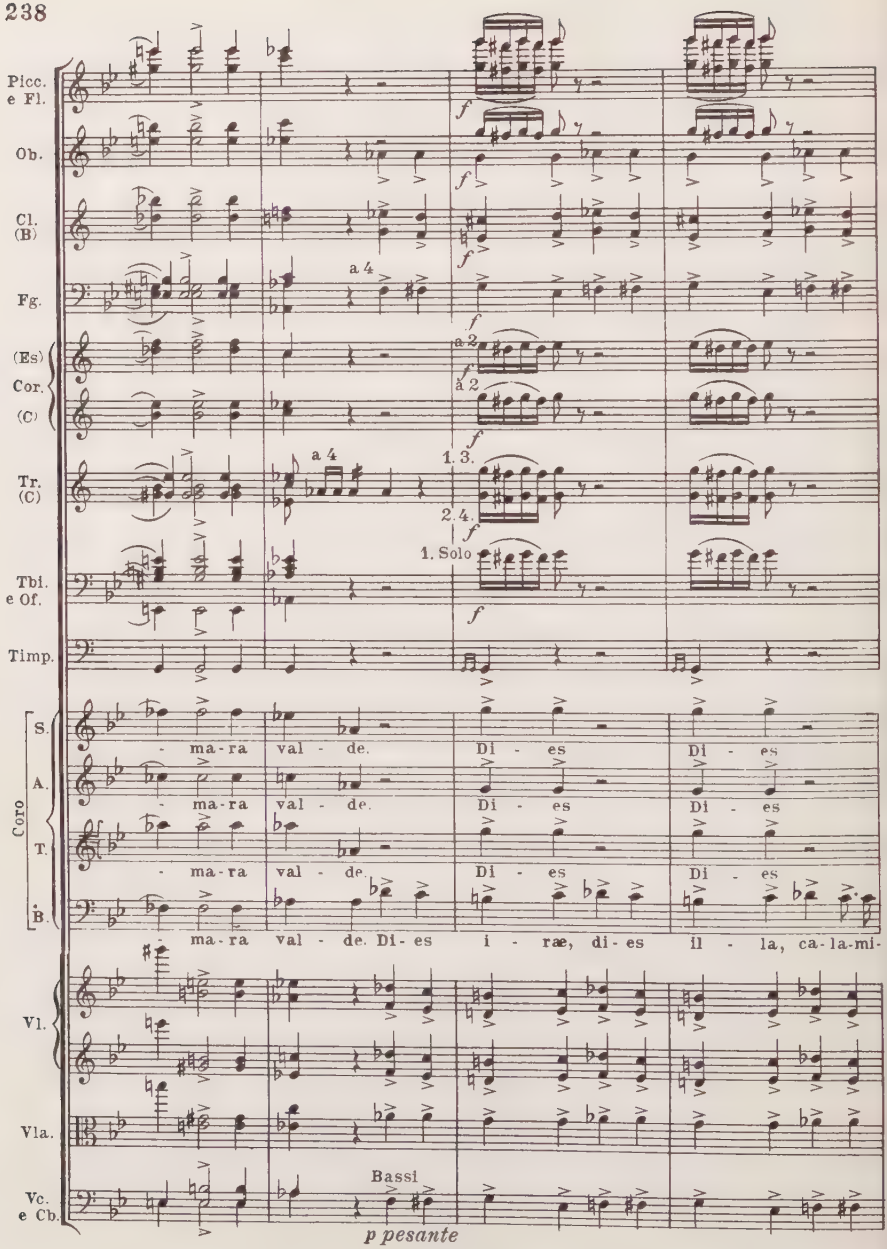
Ob.
Cl. (B)
Fg.
(Es) Cor C
Tr. (C)
Tbi. e Of.
Timp.
Gr.C.
Coro
S.
A
T.
B.
Vl.
Vla.
Vc.
Cb.
a 2
3.
4.
di - es
il - - - - la,
Di - es
di - es, di - es
di - es
il - - - - la
Di - es

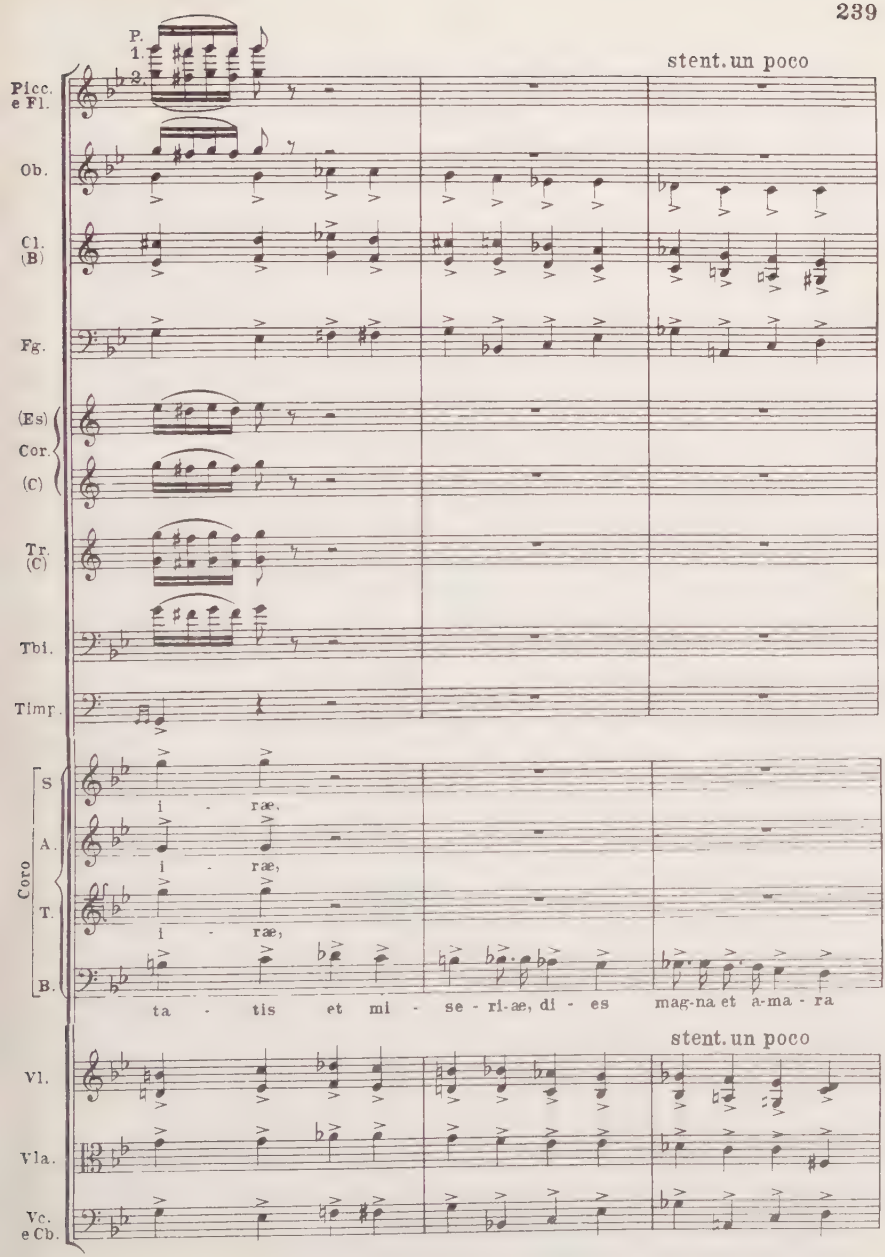

70
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(C)
Tr. (C)
Tbl. e Of.
Timp.
Gr. C.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 2
3.4.
i - ræ,
Di - es
il - - - la,
i - - - ræ,
Di - es, Di - es
i - - - ræ,
i - - - ræ, Di - es
i - - - ræ.

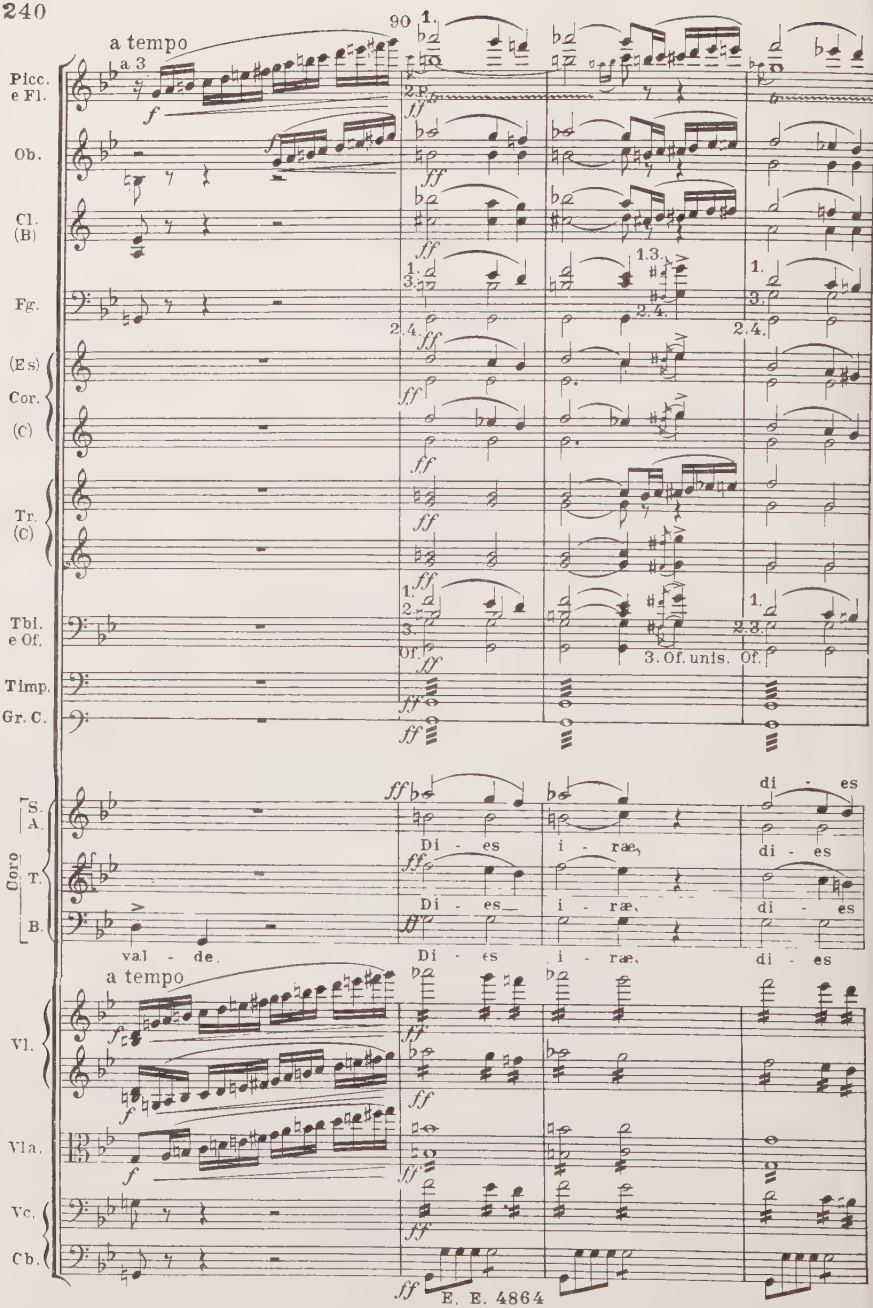

8
Picc.
Fl.
Ob.
Cl. (B♭)
Fg.
(E♭) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
a 2
a 4
a 3
1.3.
2.4.
Vc.
Bassi
ca - la - mi - ta - tis
ca-la-mi - ta - tis,

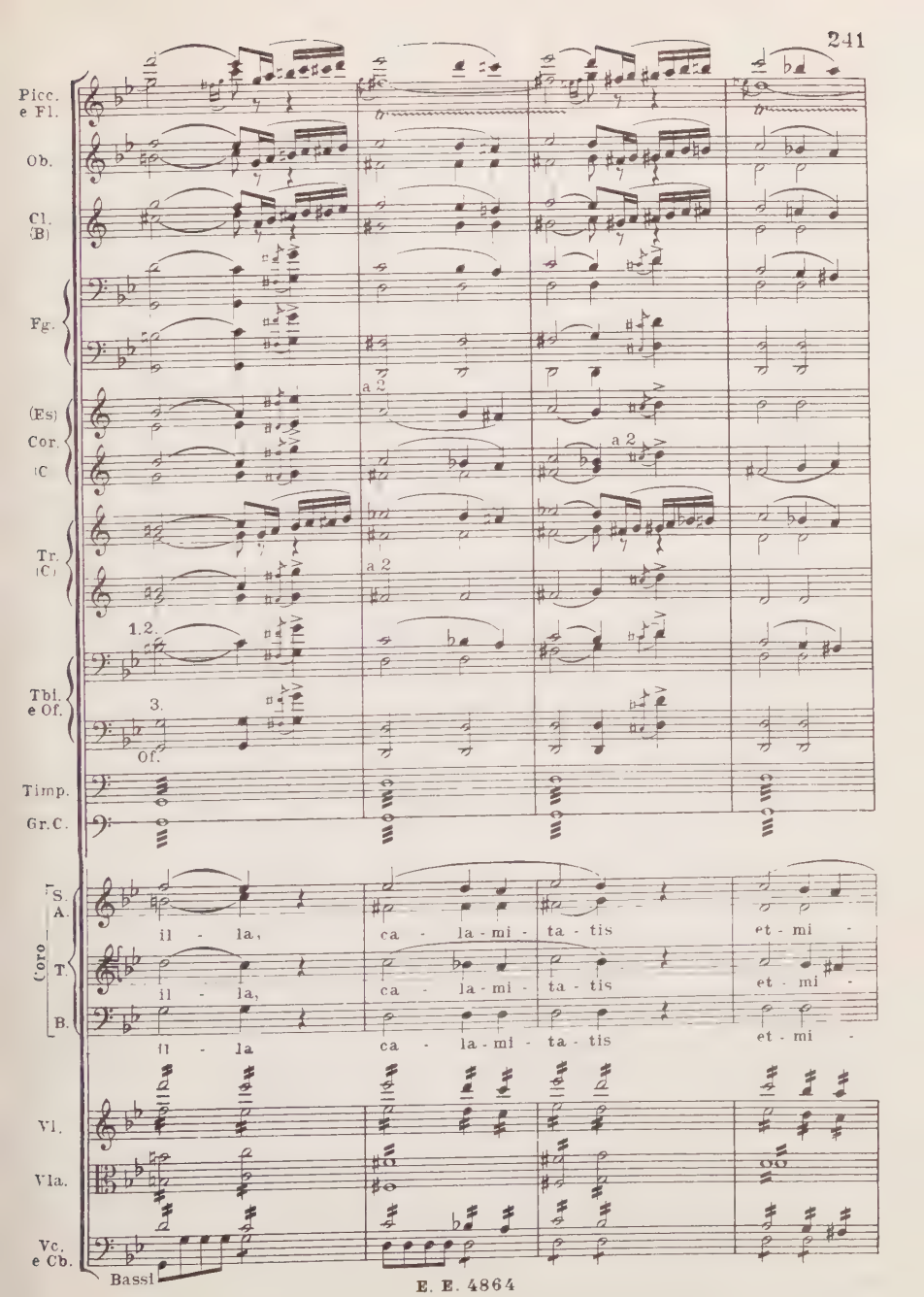

Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
Coro
S.
A.
T
B.
et mi - se - ri - æ, di - es
Vl.
Vla.
Vc. e Cb.
a 2
a 3
1. 3.
2. 4.

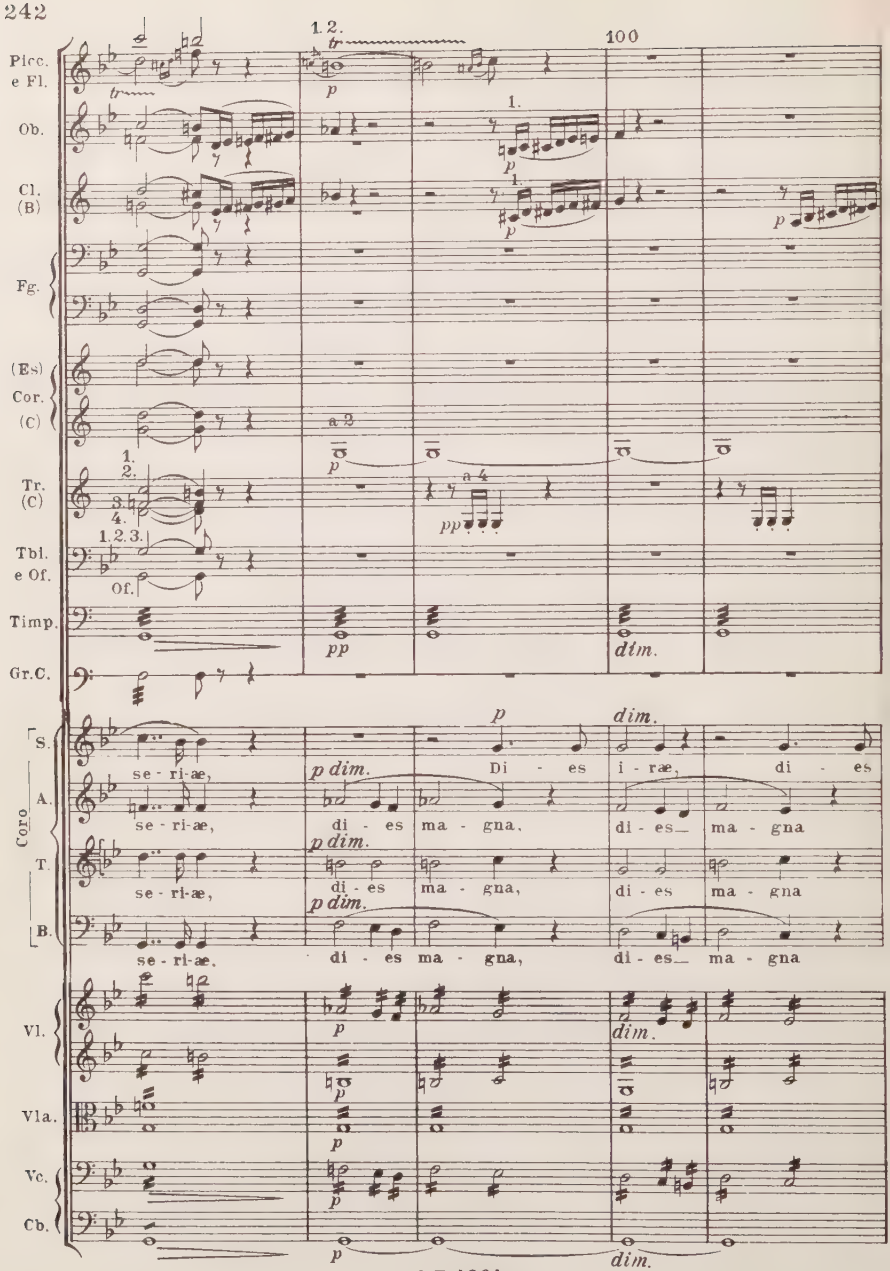

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es.
Cor.
(C)
Tr. (C)
Tbi. e Of.
Timp.
Coro
S
A
T.
B.
ma - gna
et a
Vl.
Vla.
Vc.
Cb.

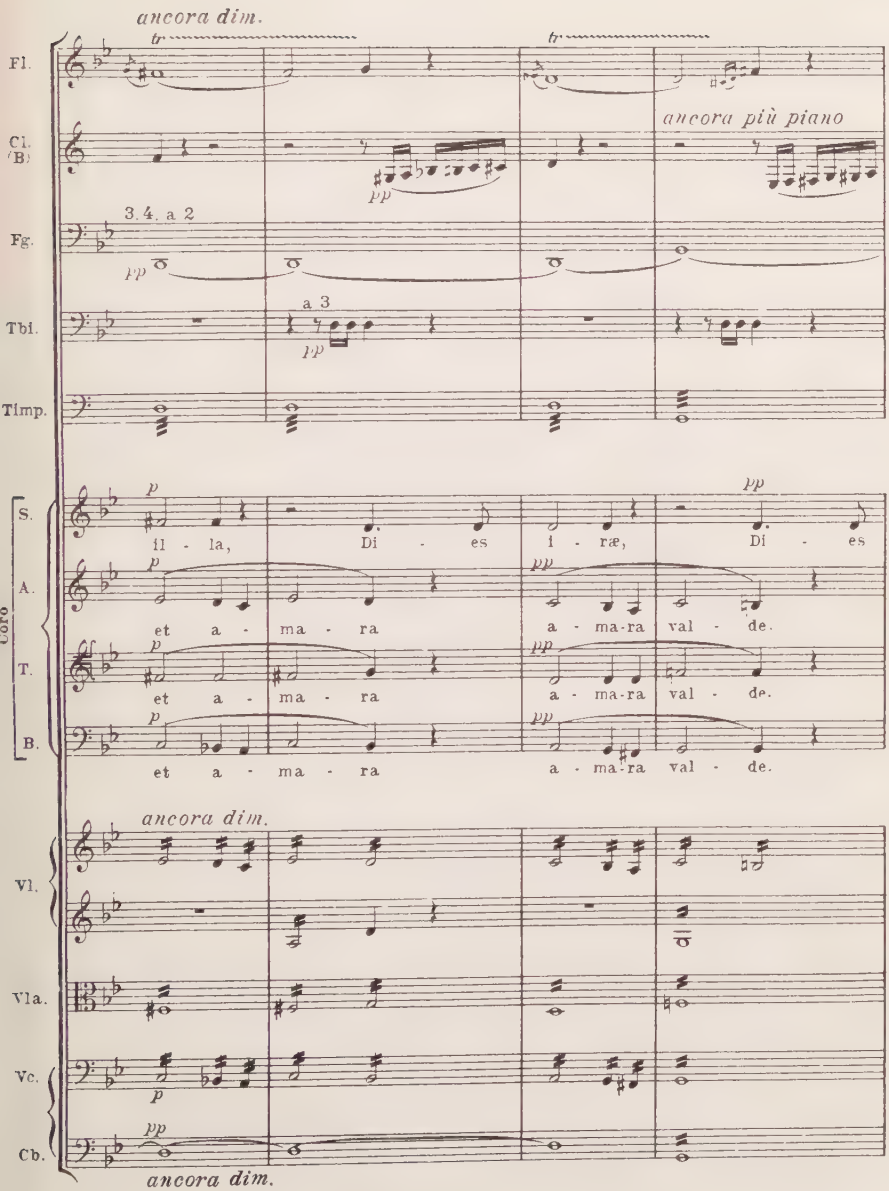

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
a 4
a 2
1. 3.
2. 4.
1. Solo
- ma-ra val - de.
- ma-ra val - de.
- ma-ra val - de.
- ma-ra val - de. Di - es i - ræ, di - es il - la, ca-la-mi-
Di - es Di - es
Di - es Di - es
Di - es Di - es
Bassi
p pesante


P.
1
2
stent. un poco
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor.
(C)
Tr. (C)
Tbi.
Timp.
Coro
S
A.
T.
B.
i - ræ,
i - ræ,
i - ræ,
ta - tis et mi - se - ri-æ, di - es mag-na et a-ma - ra
stent. un poco
Vl.
Vla.
Vc. e Cb.

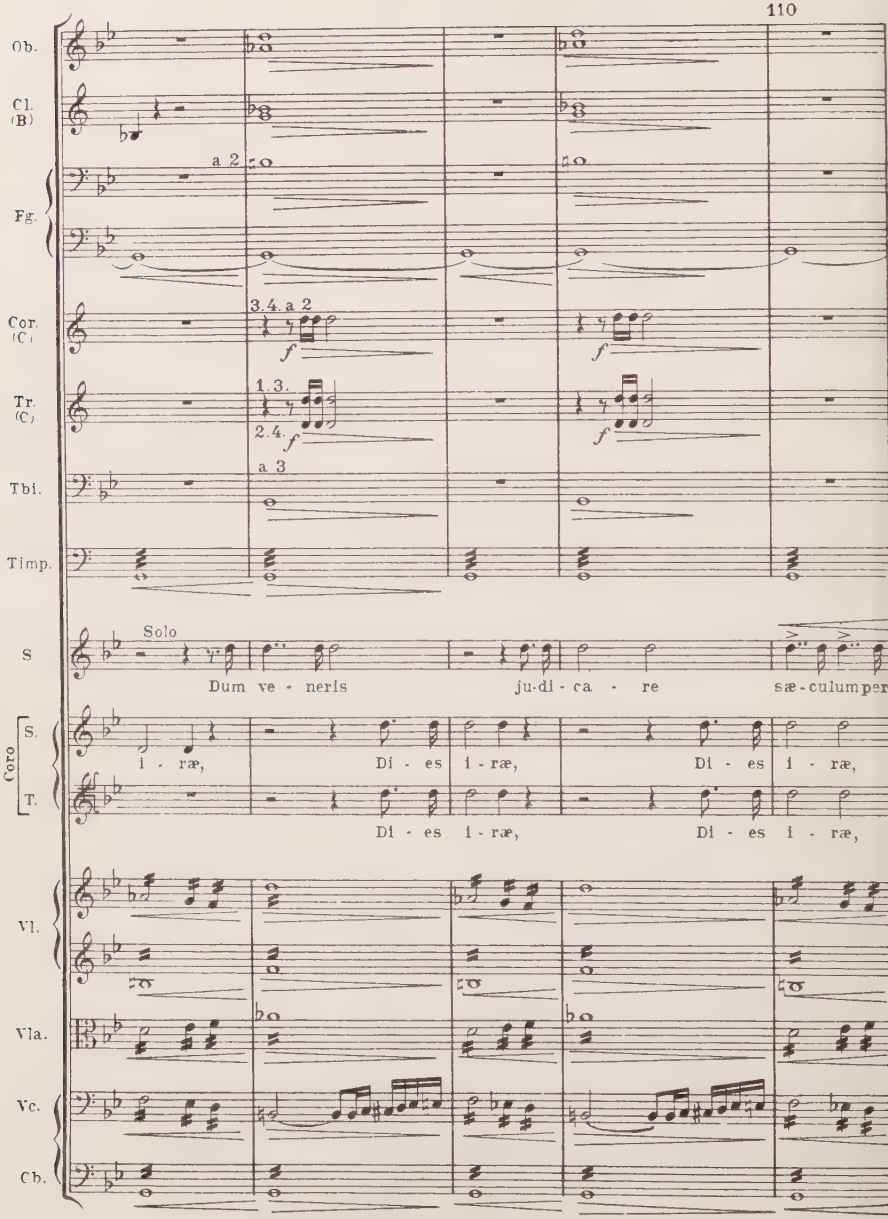

90
a tempo
Picc. e Fl.
a 3
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
Gr. C.
Coro
S. A.
T.
B.
Di - es i - ræ, di - es
val - de.
Di - es i - ræ, di - es
3. Of. unis.
a tempo
Vl.
Vla.
Vc.
Cb.

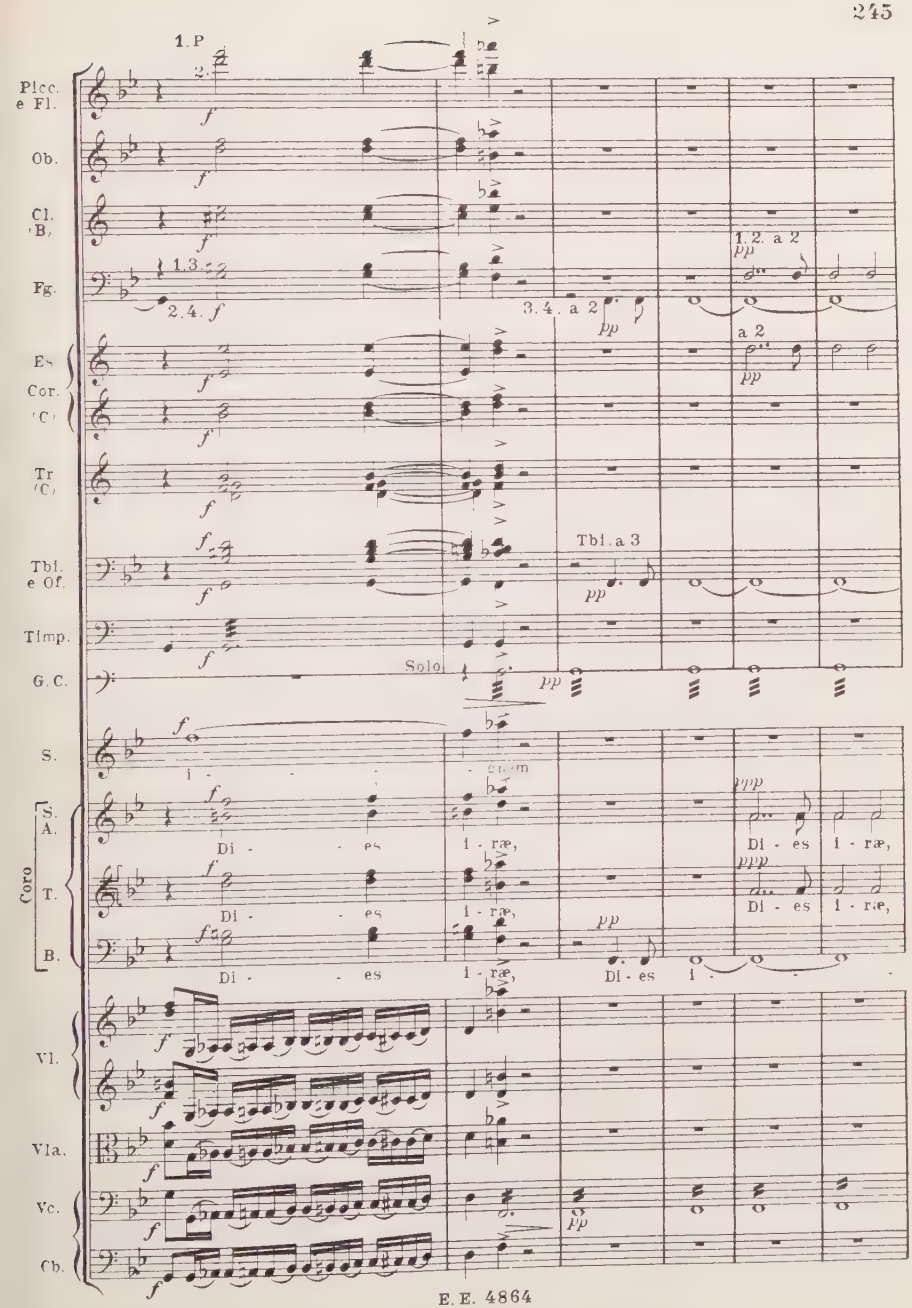

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
Gr.C.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
Bassi
a 2
1.2.
3.
Of.
il - la,
ca - la-mi - ta - tis
et - mi -
il - la
ca - la-mi - ta - tis
et - mi -

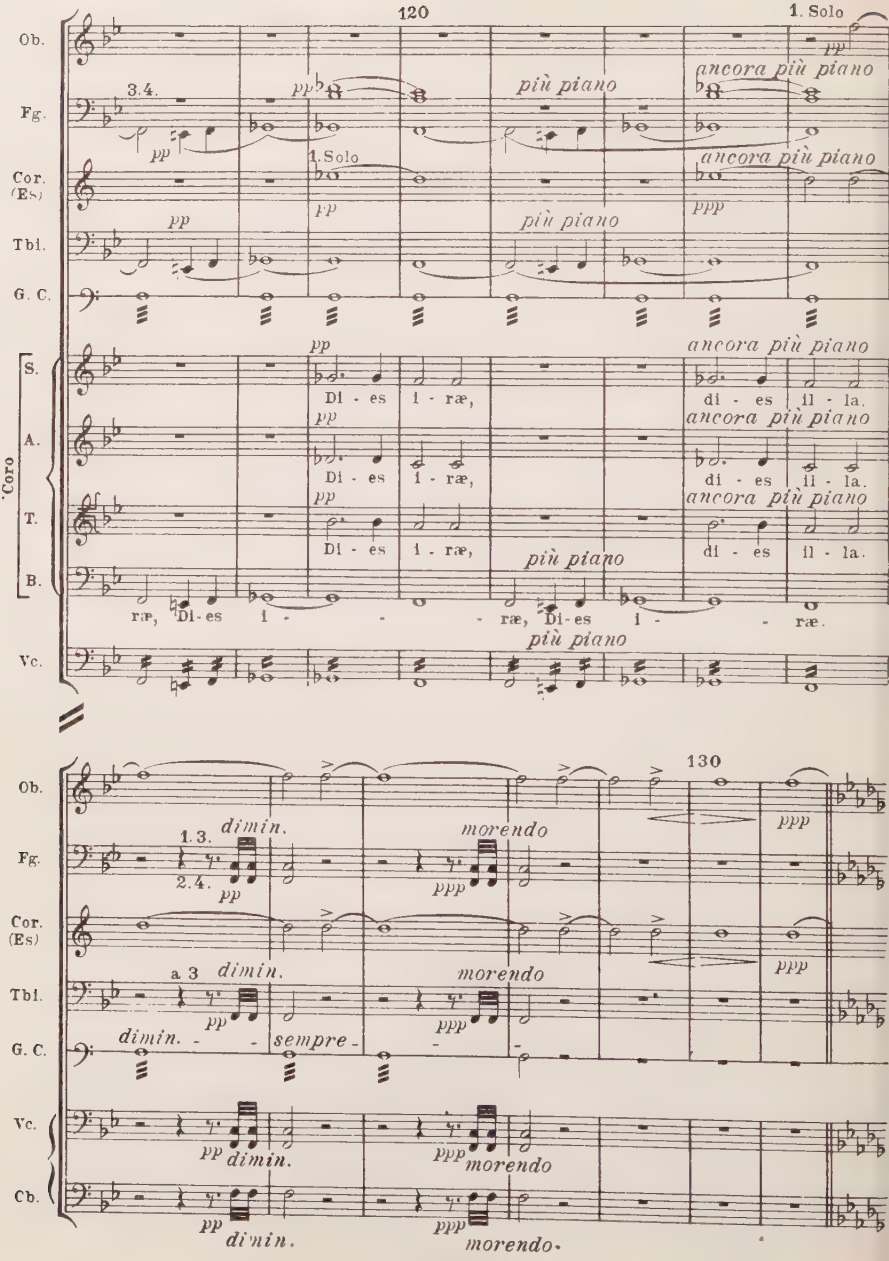

1.2.
100
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
Gr.C.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 3
a 4
Of.
p dim.
dim.
se - ri - æ,
Di - es i - ræ, di - es
di - es ma - gna,
di - es_ ma - gna


ancora dim.
tr
tr
Fl.
Cl. (B)
ancora più piano
pp
3. 4. a 2
Fg.
pp
a 3
Tbl.
pp
Timp.
p
pp
S.
il - la, Di - es i - ræ, Di - es
A.
et a - ma - ra a - ma-ra val - de.
T.
et a - ma - ra a - ma-ra val - de.
B.
et a - ma - ra a - ma-ra val - de.
Coro
ancora dim.
Vl.
Vla.
Vc.
p
Cb.
pp
ancora dim.

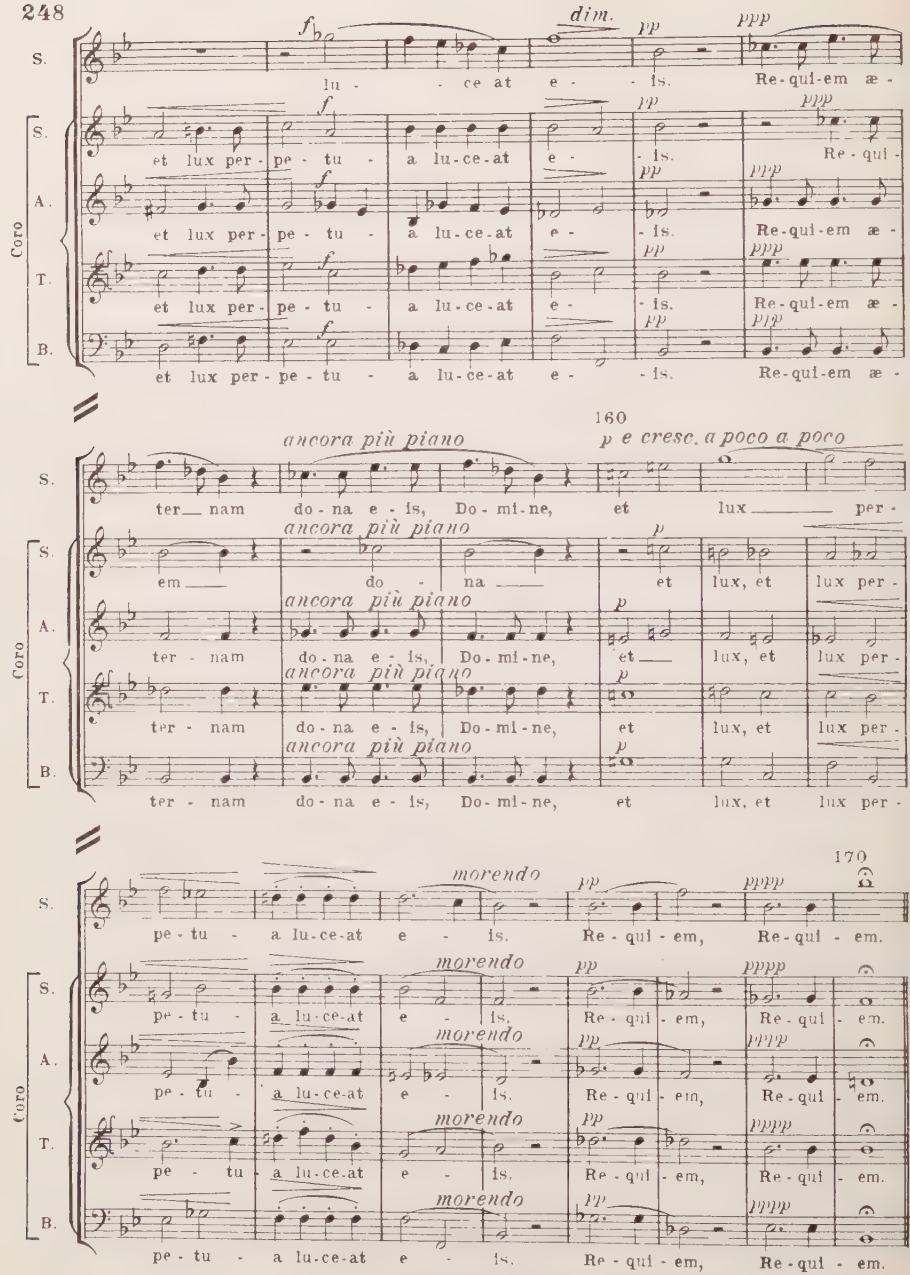
110


Ob.
Cl. (B)
a 2
Fg.
3.4. a 2
Cor. (C)
f
1.3.
Tr. (C)
2.4.
f
a 3
Tbi.
Timp.
Solo
S
Dum ve - neris
ju-di - ca - re
sæ-culum per
Coro
S.
T.
i - ræ,
Di - es i - ræ,
Di - es i - ræ,
Di - es i - ræ,
Di - es i - ræ,
Di - es i - ræ,
Vl.
Vla.
Vc.
Cb.

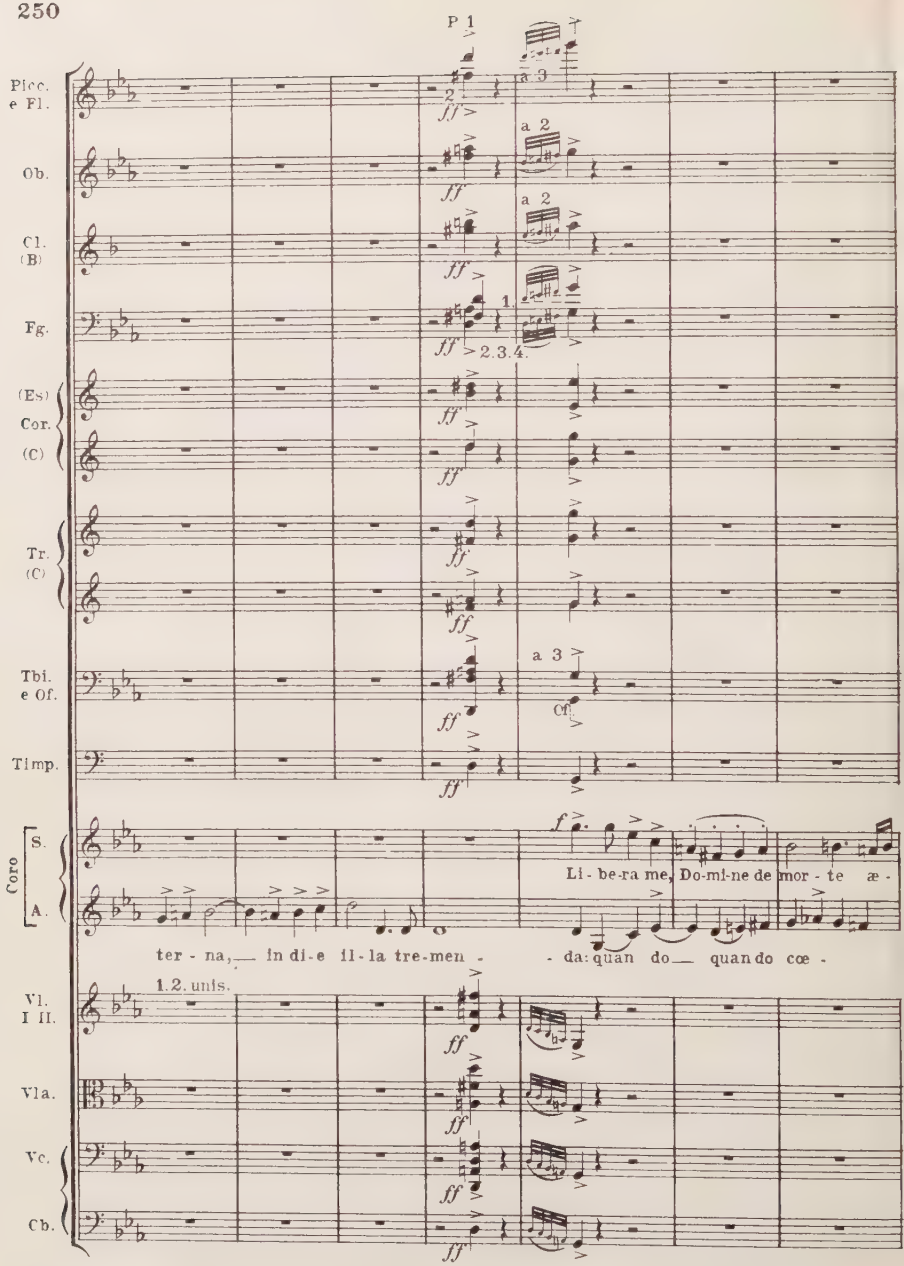

1. P
Picc. e Fl.
Ob.
Cl. (B)
Fg.
1.3.
2.4. f
3.4. a 2
pp
1.2. a 2
pp
Es Cor. (C)
a 2
Tr (C)
Tbl. e Of.
Tbl. a 3
Timp.
G. C.
Solo
S.
S. A.
Coro
T.
B.
Di - es i - ræ,
Vl.
Vla.
Vc.
Cb.

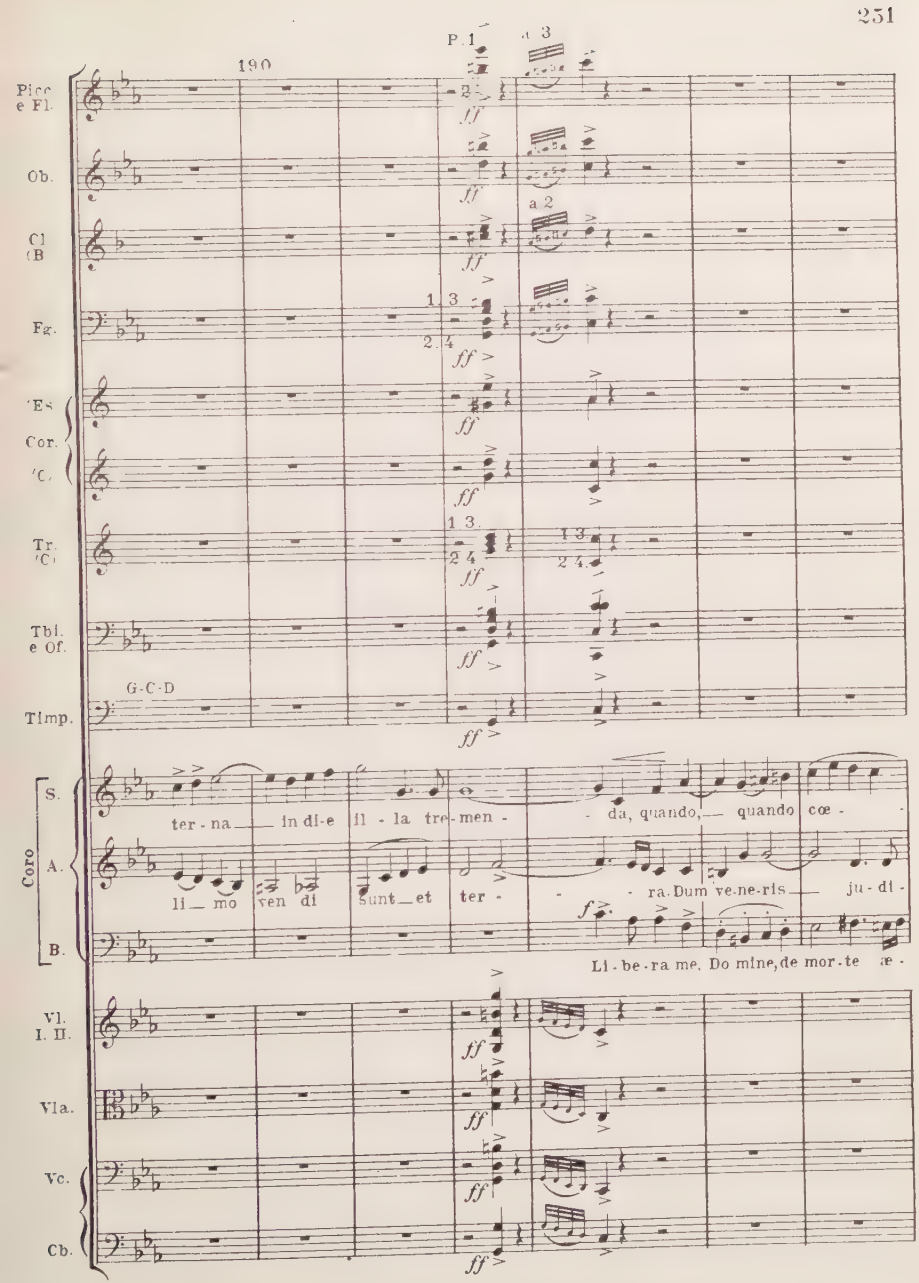

120
1. Solo
Ob.
Fg.
Cor. (Es)
Tbl.
G. C.
Coro
S.
A.
T.
B.
Vc.
Cb.
pp
più piano
ancora più piano
ppp
1. Solo
3.4.
Di - es i - ræ,
di - es il - la.
ræ, Di - es i - ræ.
130
1.3.
2.4.
dimin.
morendo
sempre
a 3
dimin.
morendo.

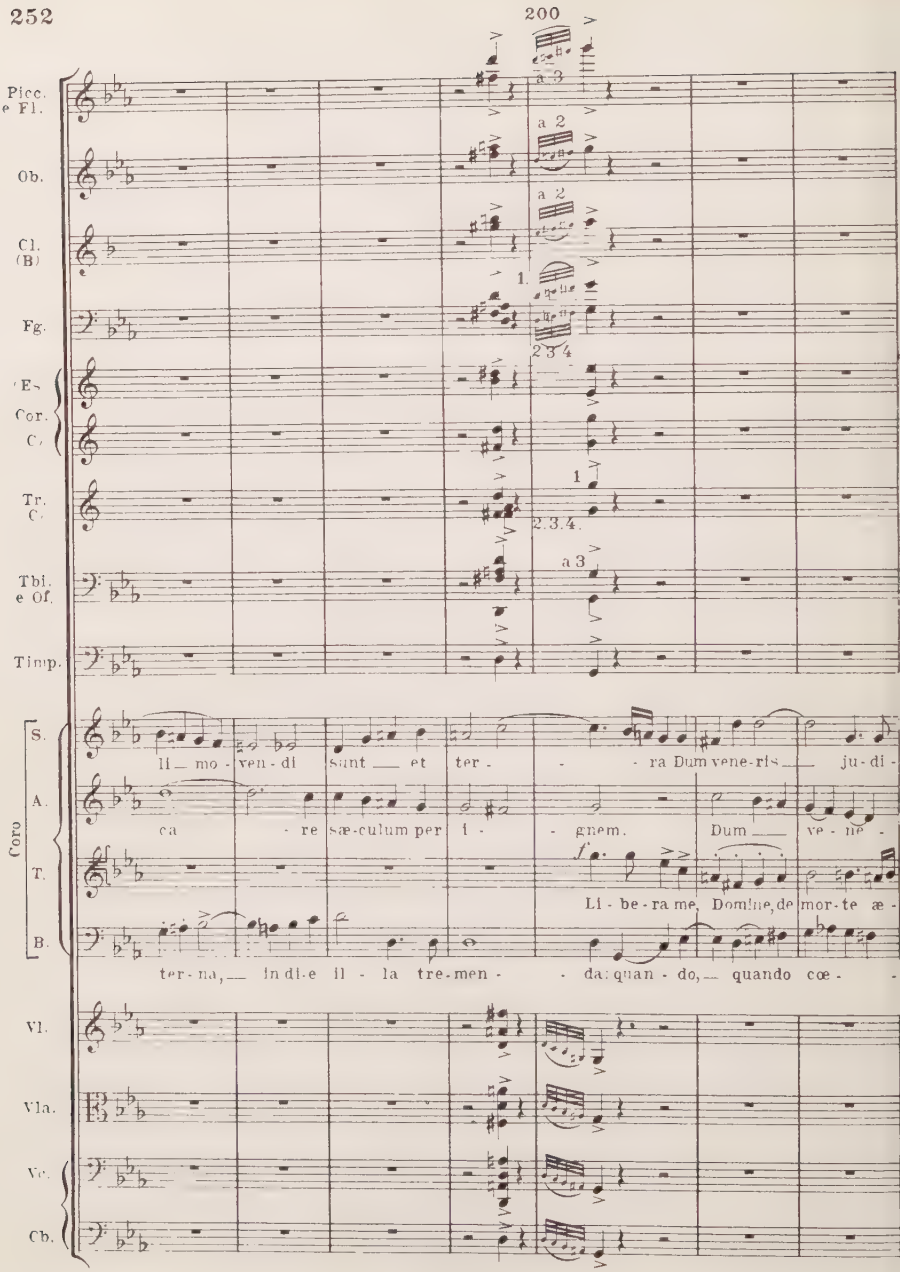
Andante ♩=80
Ob.
Cor. E♭
Solo
S.
Coro
A.
T.
B.
espress.
cresc.
portate
dolcissimo
Re - qui-em æ - ter - nam do - na e-is, do-na
Re - qui-em, Re - qui-em æ - ter - nam do - na, do - na,
e-is, e-is, Do-mi-ne, do - na, do-na e-is, Do-mi-ne,
do - na, do-na e-is, do-na e-is, do-na e-is, Do-mi-ne,
et lux per - pe - tu - a lu - ce-at e - is, lu - ce-at e - is,
et lux per - pe - tu - a lu - ce-at e - is,
et lux per - pe tu a lu - ce-at e - is,
et lux per - pe tu a lu - ce-at e - is,
et lux per - pe tu a lu - ce-at e - is,

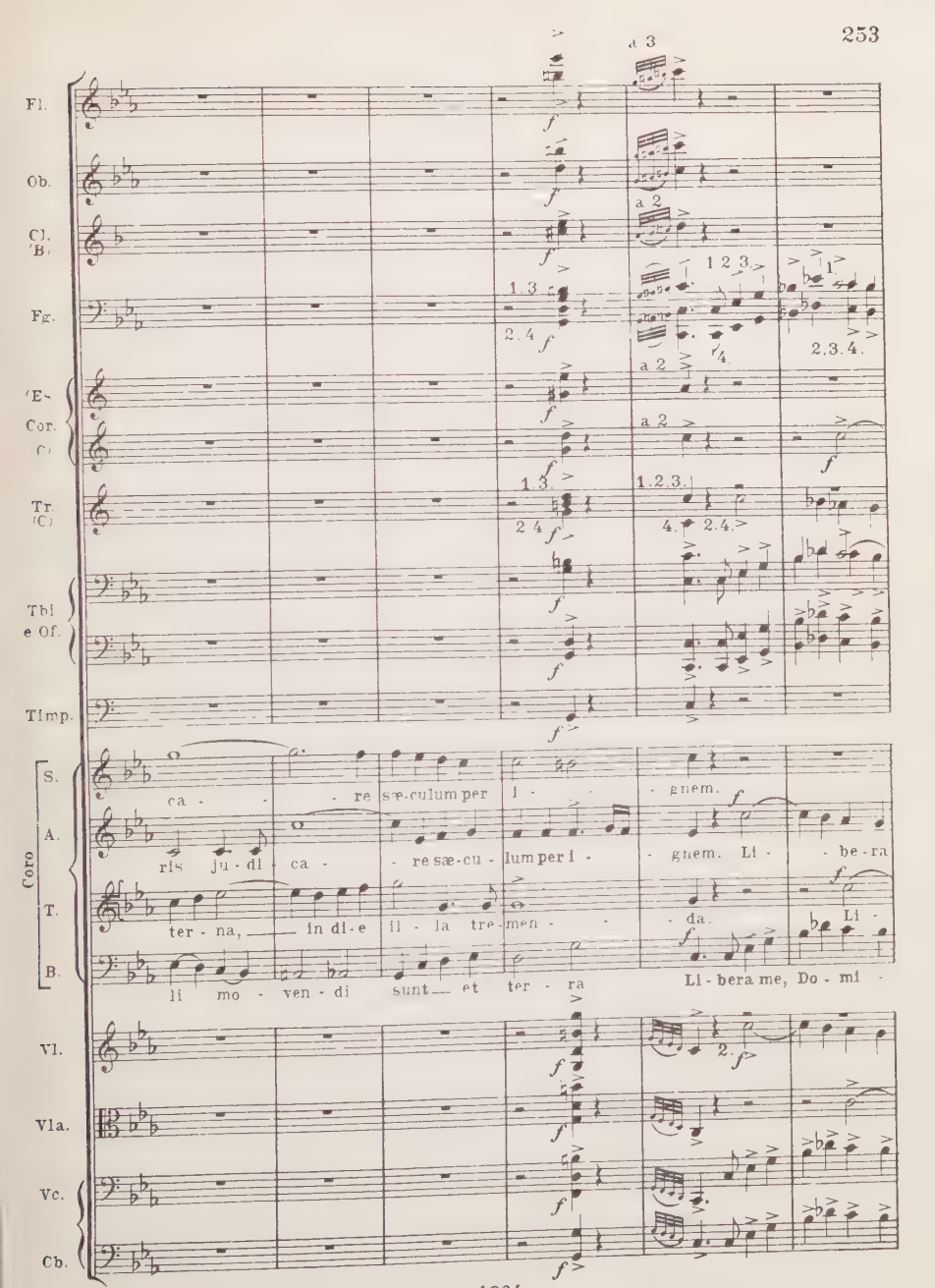

S.
A.
T.
B.
Coro
f
dim.
pp
ppp
lu - ce at e - is.
Re-qui-em æ -
et lux per - pe - tu - a lu-ce-at e - is.
Re-qui-em æ -
160
ancora più piano
p e cresc. a poco a poco
ter nam do-na e-is, Do-mi-ne, et lux per -
em do - na et lux, et lux per -
ter - nam do-na e-is, Do-mi-ne, et lux, et lux per -
170
morendo
pp
pppp
pe - tu - a lu-ce-at e - is. Re - qui - em, Re - qui - em.

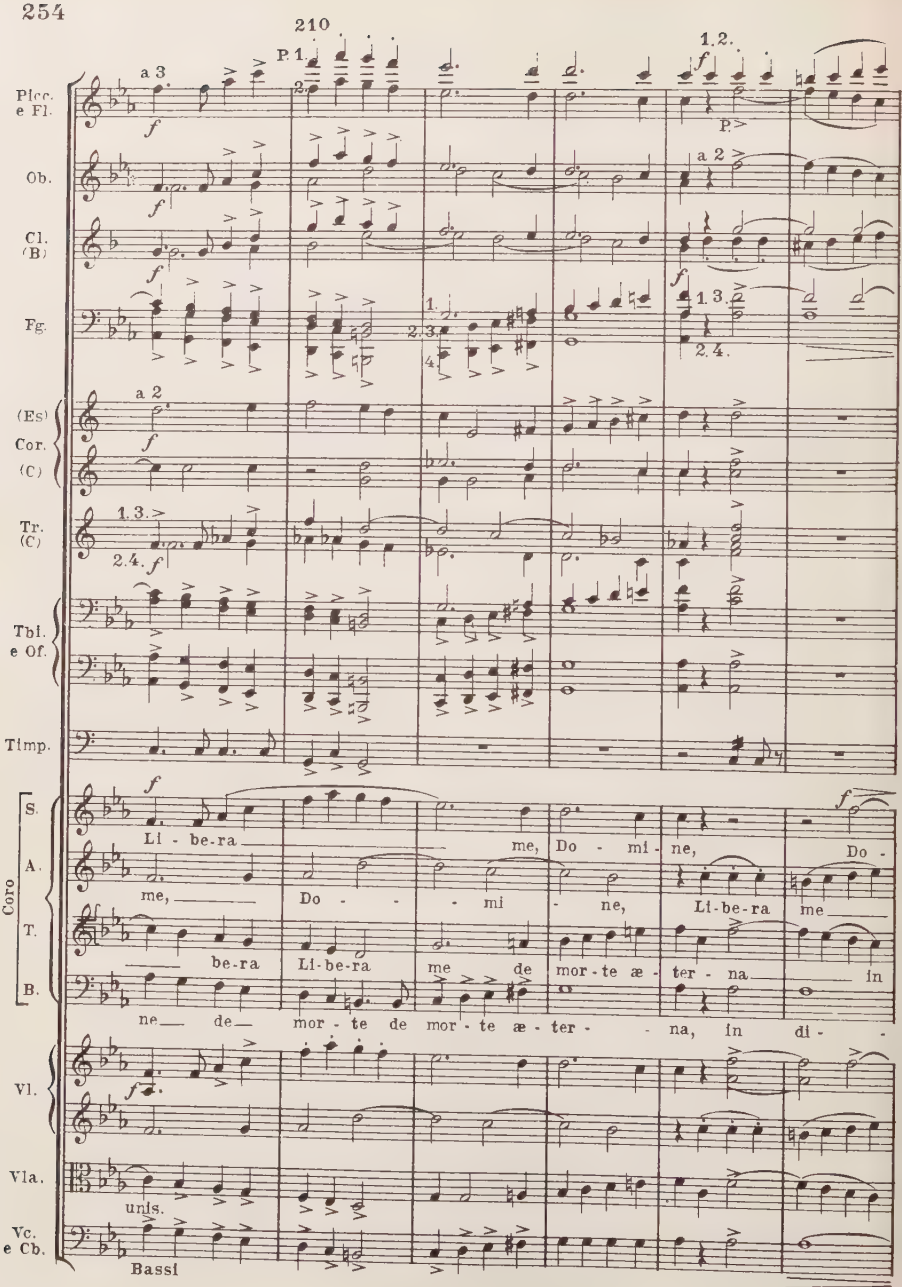
Pausa lunga
senza tempo
Moderato ♩= 100
a tempo
S.
Li-be-ra me, Do-mi-ne, de mor-te æ - ter-na, in di-es il-la tre-men-da: quan-do
Pausa lunga
senza tempo
a tempo
Vl.
Vla.
Allegro risoluto ♩= 116
180
Fg
a 4
sempre f
a 2
Cor.
C
1 2.
3. Of.
Tbi e Of
Timp.
C. G.
S.
Coro
A.
Contralti
Li-be-ra me, Domine, de mor-te æ -
Allegro risoluto ♩= 116
Vl.
Vla.
Vc.
Cb.

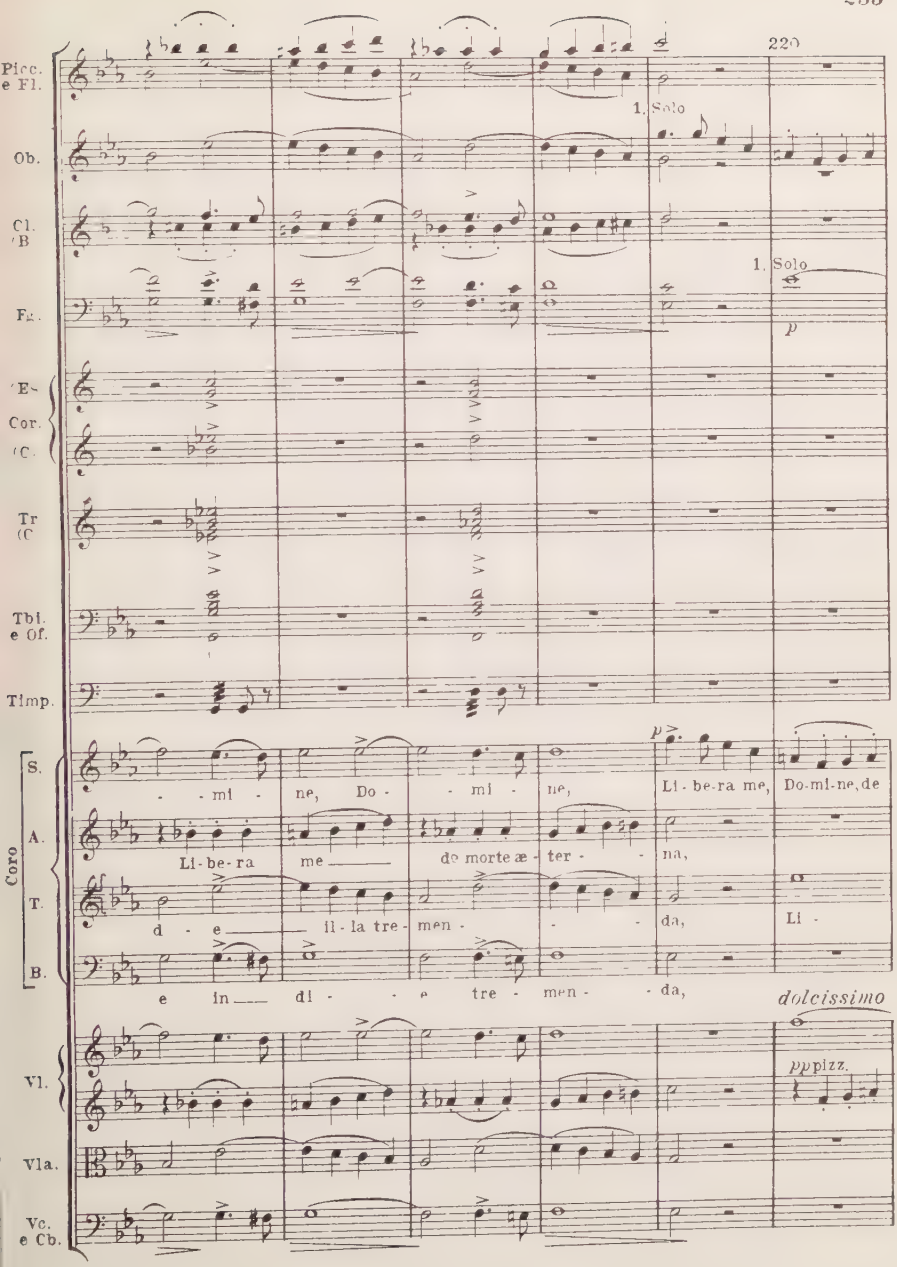

P 1
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Coro
S.
A.
Vl. I II.
Vla.
Vc.
Cb.
a 3
a 2
a 2
1
2.3.4.
a 3
Of.
ff
f
Li - be-ra me, Do-mi-ne de mor - te æ -
ter - na, in di-e il-la tre-men - da: quan do quan do cœ -
1.2. unis.

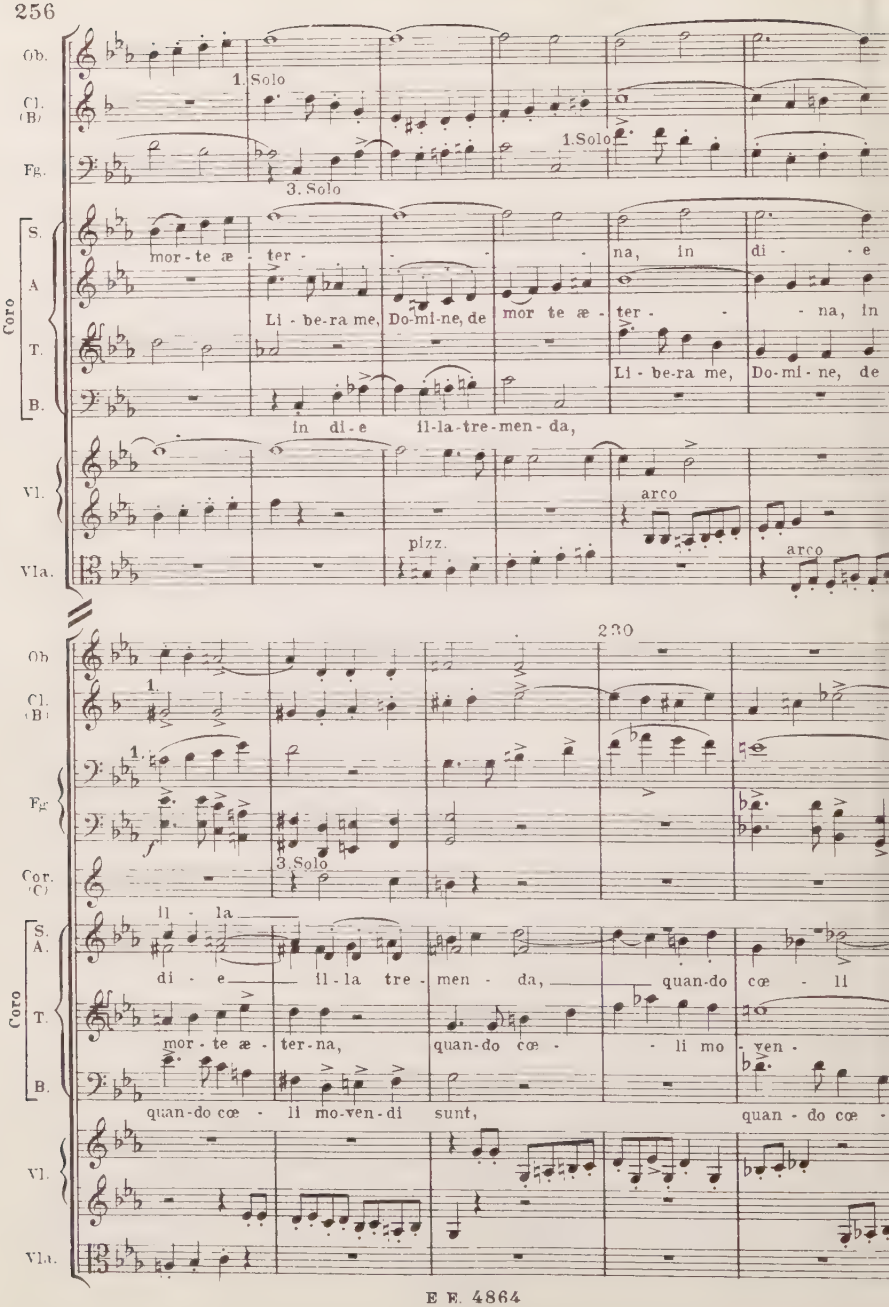

190
P
1
a 3
Picc
e Fl.
Ob.
Cl
(B
a 2
Fg.
1. 3
2. 4
Es
Cor.
C.
Tr.
(C)
Tbl.
e Of.
G-C-D
Timp.
ff
Coro
S.
A.
B.
ter - na in di - e il - la tre - men - da, quando, quando cœ -
Il mo ven di sunt et ter - ra. Dum ve - ne - ris ju - di -
Li - be - ra me, Do mine, de mor - te æ -
Vl.
I. II.
Vla.
Vc.
Cb.

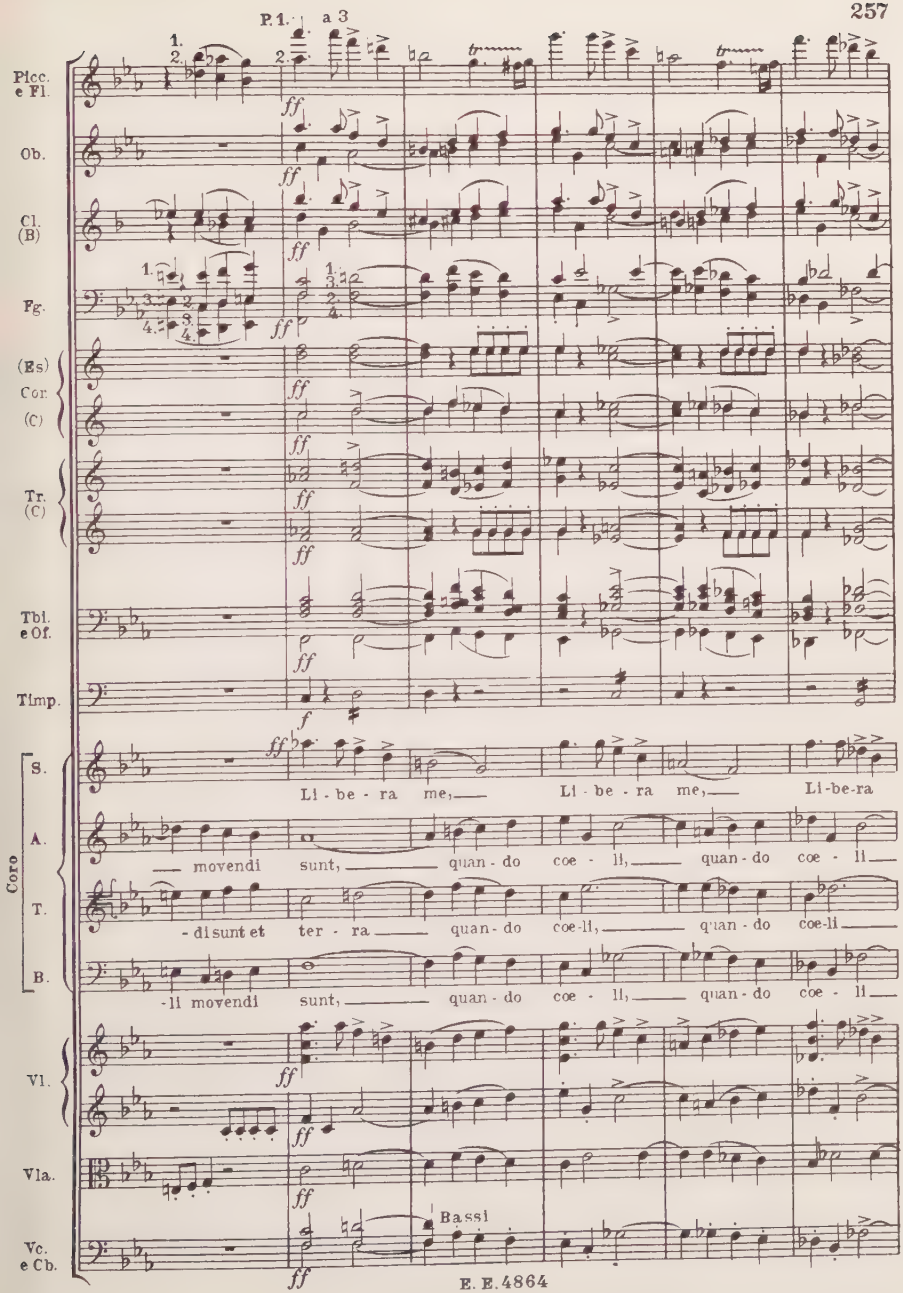

200
Picc. e Fl.
Ob.
Cl. (B)
Fg.
Cor. E♭
Cor. C
Tr. C
Tbi. e Of.
Timp.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 3
a 2
a 2
1.
2 3 4
1
2.3.4.
a 3
li_ mo - ven - di sunt ___ et ter - - - ra Dum vene-ris ___ ju-di-
ca - re sæ-culum per i - - gnem. Dum ___ ve - ne -
f
Li - be-ra me, Domine, de mor-te æ -
ter-na, ___ in di-e il - la tre-men - - da: quan - do, ___ quando cœ -

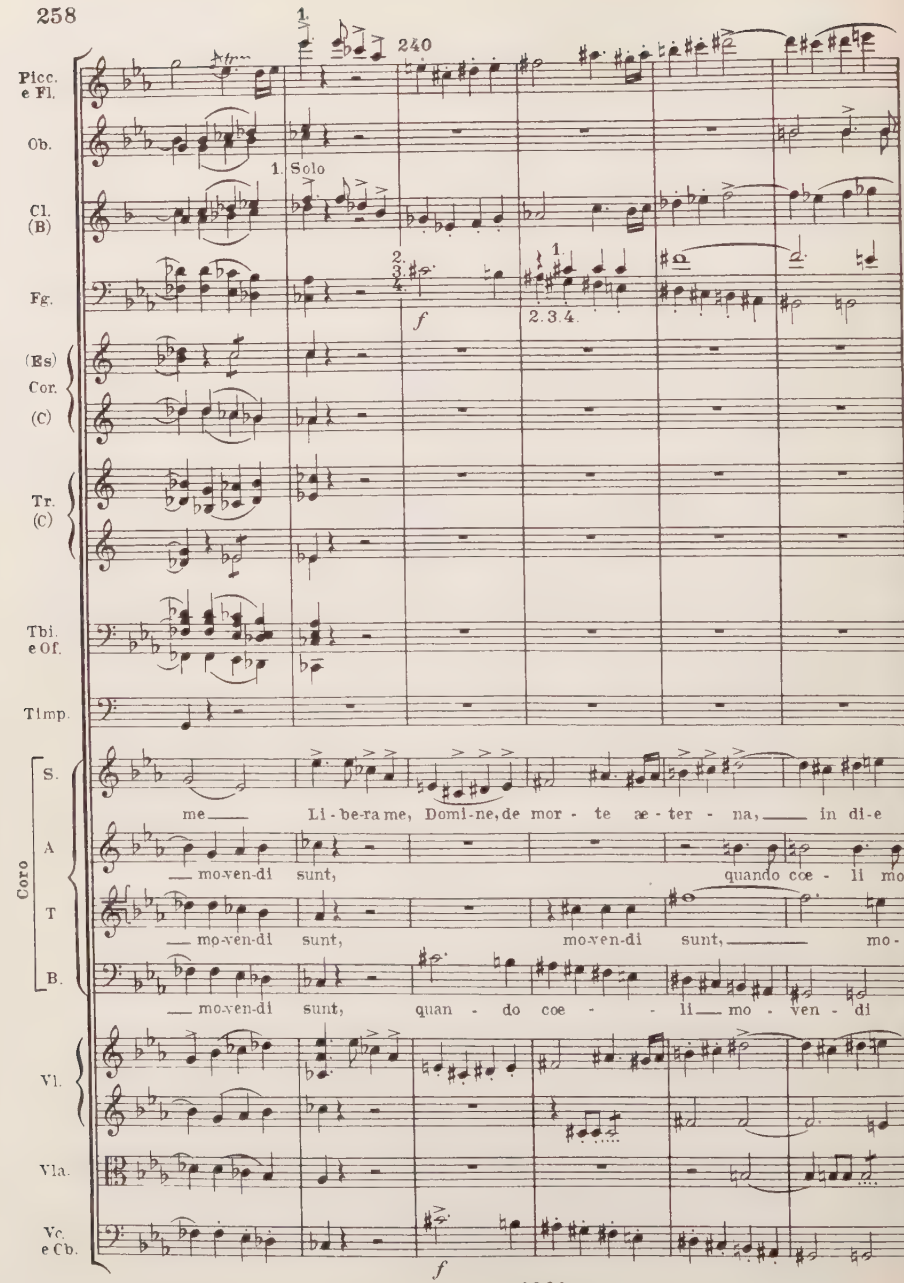

a 3
Fl.
Ob.
a 2
Cl. (B)
Fg.
1 3
2 4
1 2 3.
4
2.3.4.
(E)
Cor.
(C)
a 2
Tr. (C)
1 3
2 4
1.2.3.
4
2.4.
Tbi
e Of.
Timp.
Coro
S.
A.
T.
B.
ca - re sæ-culum per i - gnem.
ris ju-di ca - re sæ-cu-lum per i - gnem. Li - be-ra
ter - na, in di-e il - la tre-men - da. Li -
li mo - ven - di sunt et ter - ra Li - bera me, Do - mi -
Vl.
Vla.
Vc.
Cb.

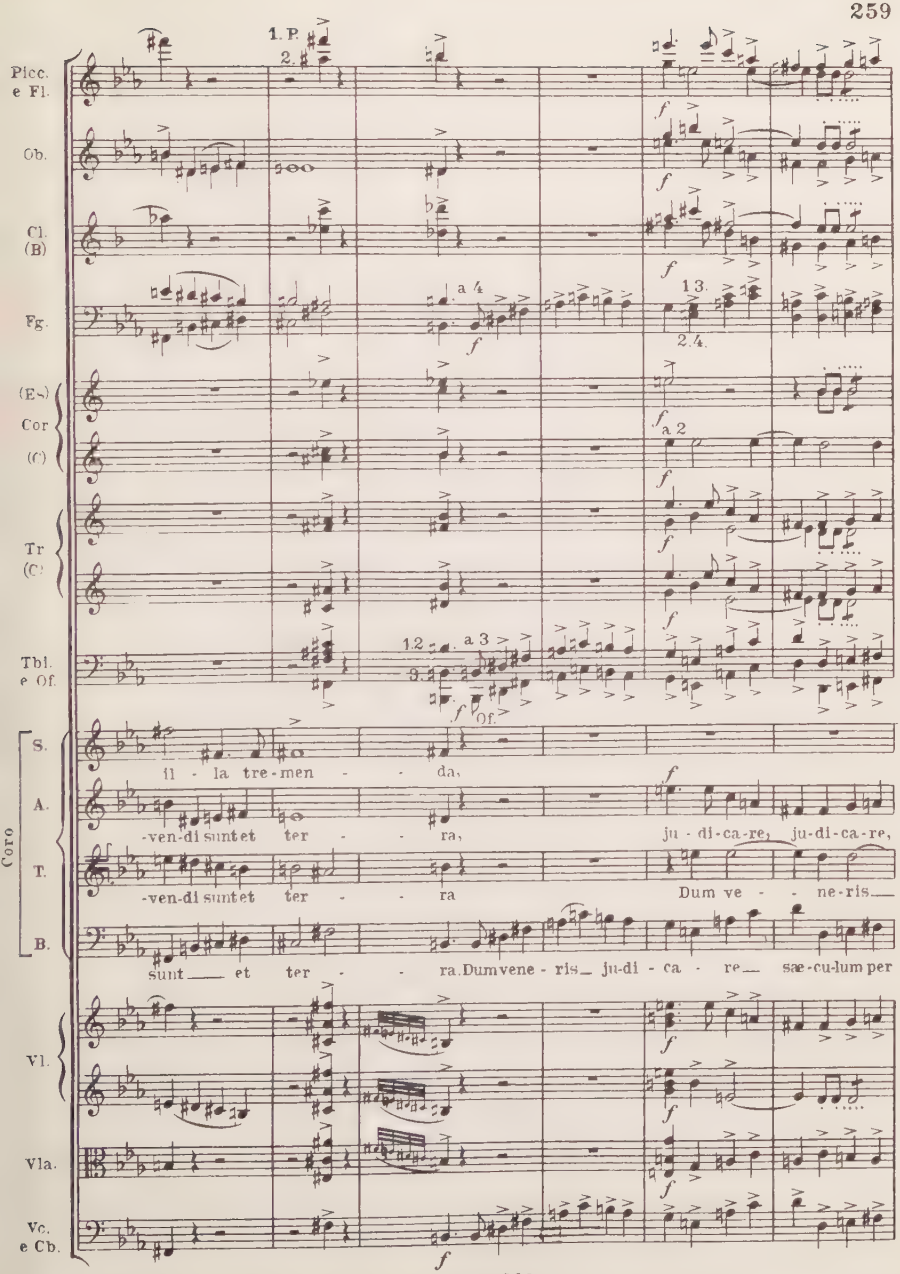

210
P
1.2.
Picc. e Fl.
Ob.
Cl. (B)
Fg.
a 3
a 2
1.3.
2.4.
(Es) Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
Coro
S.
A.
T.
B.
Li - be-ra
me, Do - mi - ne,
Do -
me,
Do - - - mi - ne,
Li-be-ra me
be-ra
Li-be-ra
me de mor-te æ - ter - na
in
ne de mor - te de mor - te æ - ter - - na, in di -
Vl.
Vla.
unis.
Vc. e Cb.
Bassi

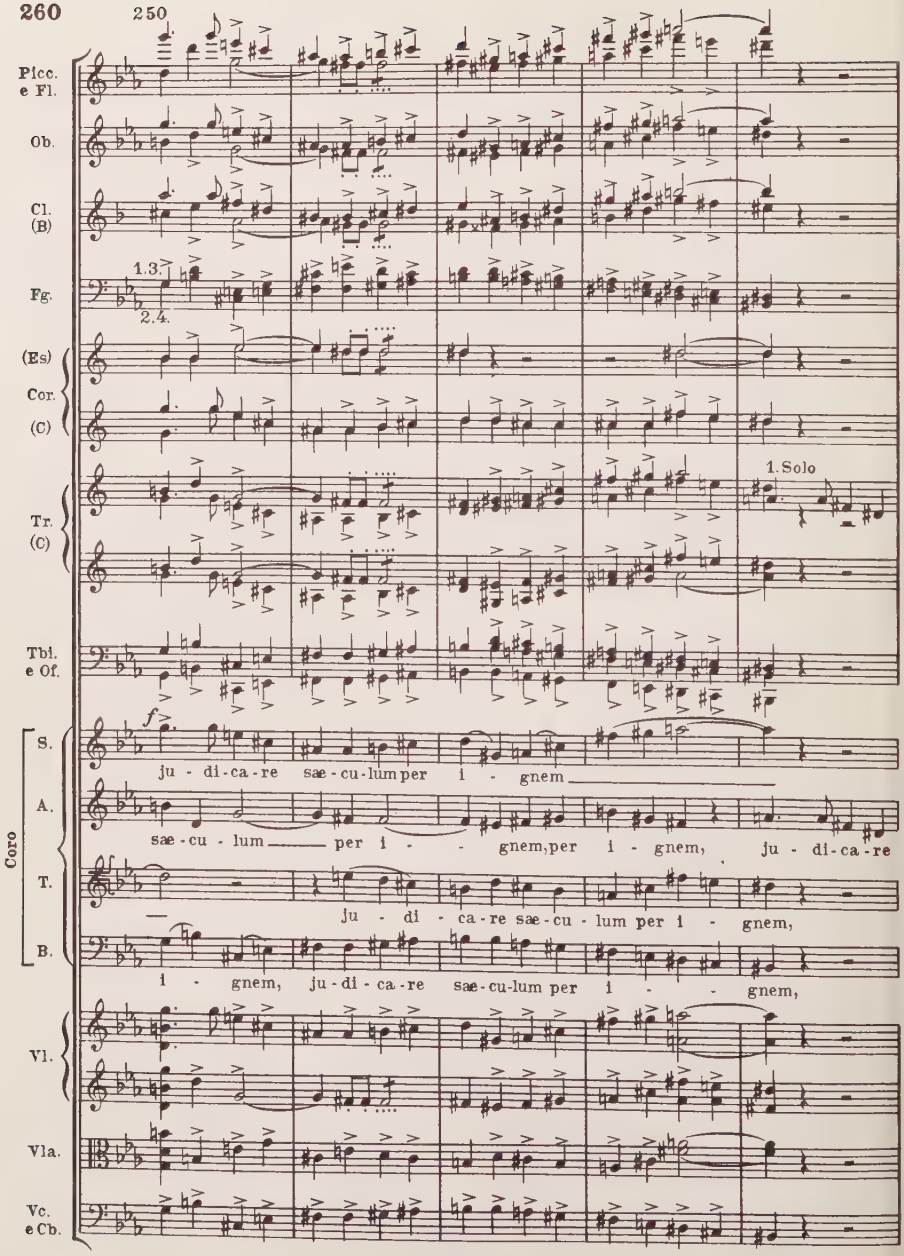

220
Picc. e Fl.
1. Solo
Ob.
Cl. (B
1. Solo
Fg.
p
(E
Cor.
(C.
Tr (C
Tbl. e Of.
Timp.
S.
A.
T.
B.
Coro
- - mi - ne, Do - - mi - ne,
Li - be - ra me, Do-mi-ne, de
Li - be - ra me
de morte æ - ter - - na,
d - e
il - la tre - men - - - da,
Li -
e in
di - - e tre - men - da,
dolcissimo
Vl.
ppp pizz.
Vla.
Vc. e Cb.

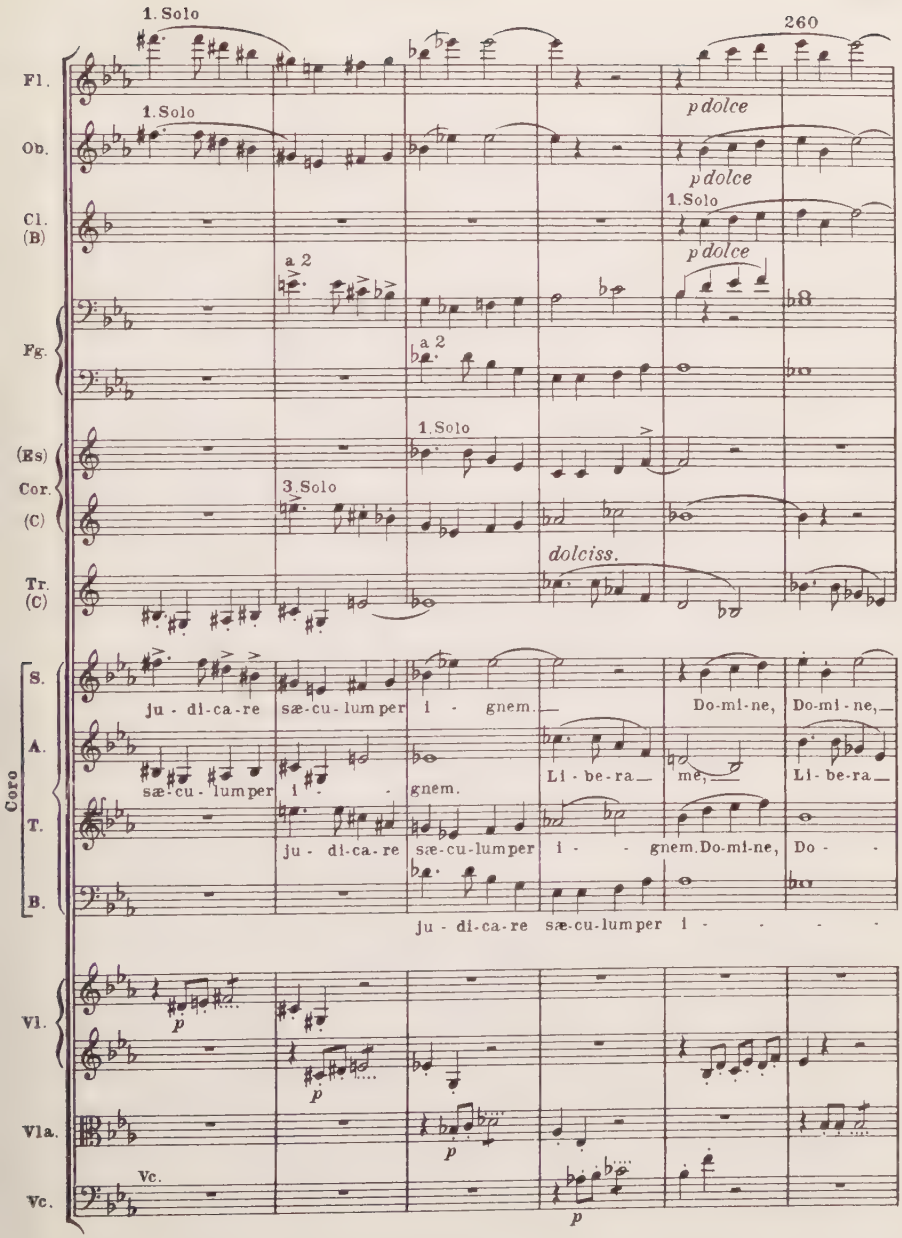

Ob.
Cl. (B)
Fg.
1. Solo
1. Solo
3. Solo
Coro
S.
A
T.
B.
mor - te æ - ter - - - - na, in di - - e
Li - be-ra me, Do-mi-ne, de mor te æ - ter - - - na, in
Li - be-ra me, Do-mi-ne, de
in di - e il-la-tre-men - da,
Vl.
Vla.
arco
pizz.
arco
230
Ob
Cl. (B)
Fg
Cor. (C)
1.
1.
3. Solo
il - la
di - e il-la tre - men - da, quan-do cœ - li
mor - te æ - ter-na, quan-do cœ - - li mo - ven -
quan-do cœ - li mo-ven-di sunt, quan - do cœ -

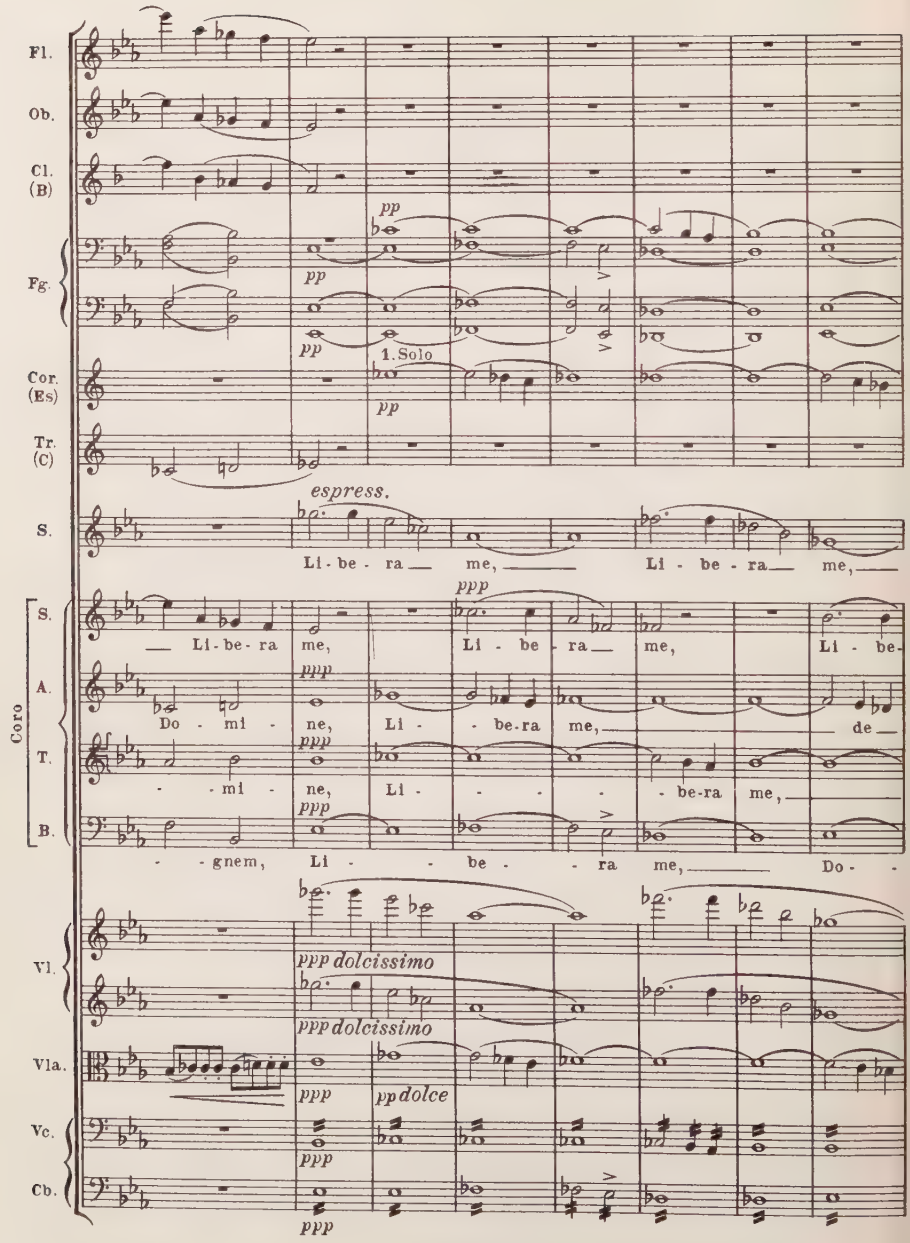

P. 1.
a 3
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
ff
f
Li - be - ra me, Li - be - ra me, Li-be-ra
— movendi sunt, quan - do coe - li, quan - do coe - li
- di sunt et ter - ra quan - do coe-li, quan - do coe-li
-li movendi sunt, quan - do coe - li, quan - do coe - li
Bassi

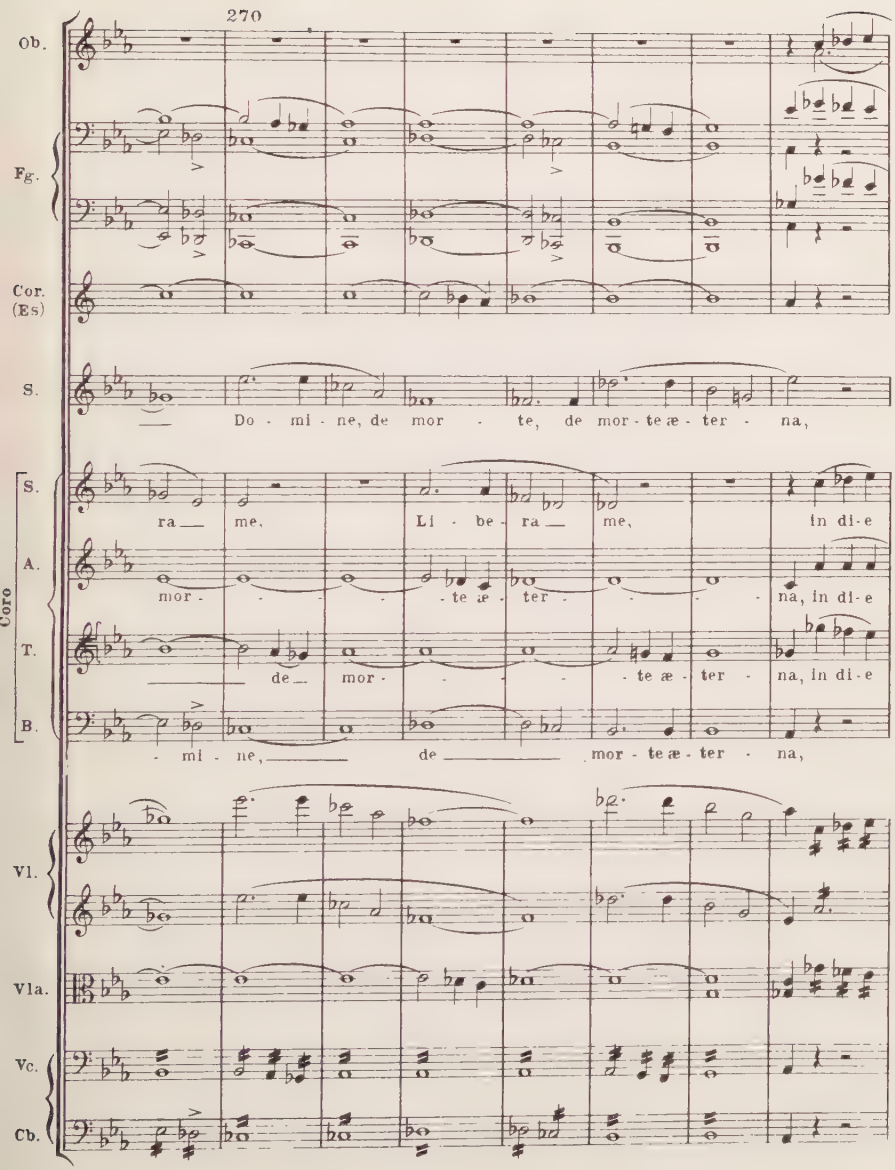

240
1. Solo
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Coro
S.
A
T
B.
Vl.
Vla.
Vc. e Cb.
f
2.3.4.
me
Li-be-ra me, Domi-ne, de mor-te æ-ter-na, in di-e
mo-ven-di sunt,
quando coe-li mo-
mo-ven-di sunt,
mo-ven-di sunt,
mo-
mo-ven-di sunt,
quan-do coe-li mo-ven-di

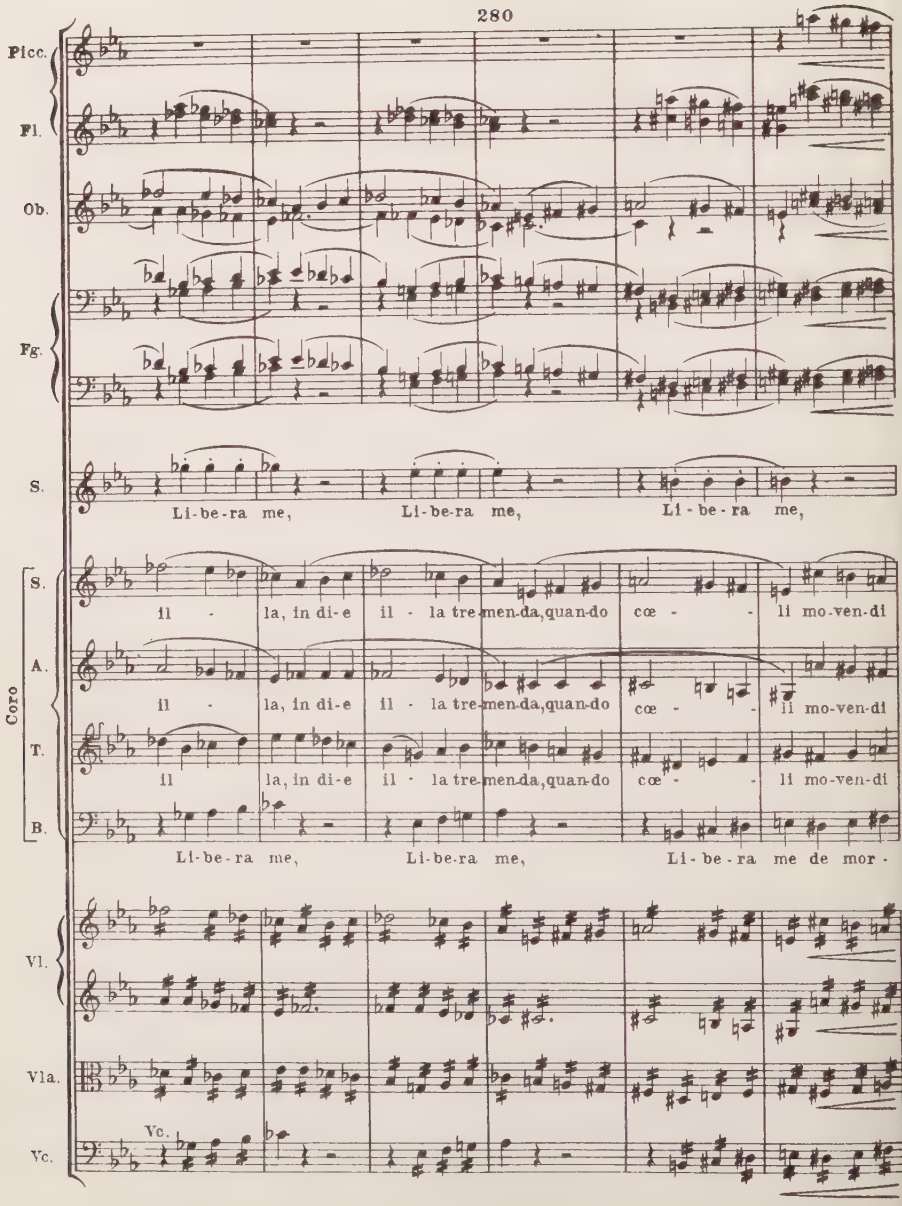

Picc. e Fl.
Ob.
Cl. (B)
Fg.
(E♭) Cor (C)
Tr (C)
Tbl. e Of.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
1. P.
2.
a 4
13.
2.4.
a 2
12
3.
a 3
Of.
il - la tre-men - - da,
-ven-di suntet ter - - ra,
ju - di-ca-re, ju-di-ca-re,
-ven-di suntet ter - - ra
Dum ve - - ne-ris
sunt et ter - - ra. Dum vene - ris ju-di - ca - re sæ-cu-lum per

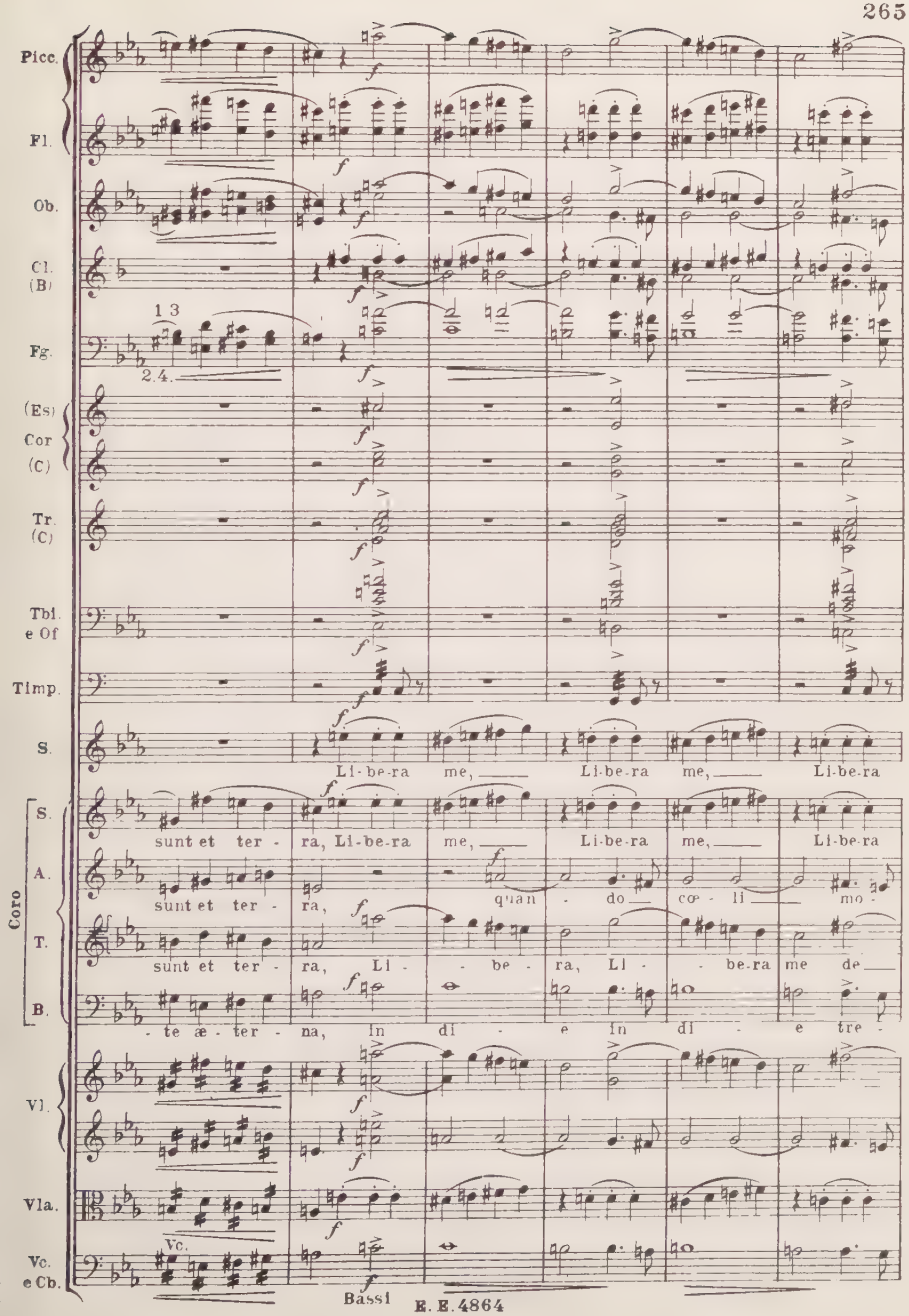

250
Picc. e Fl.
Ob.
Cl. (B)
1.3.
2.4.
Fg.
(Es)
Cor.
(C)
1.Solo
Tr.
(C)
Tbl. e Of.
f
Coro
S.
ju - di-ca-re sæ-cu-lum per i - gnem
A.
sæ-cu - lum per i - gnem, per i - gnem, ju - di-ca-re
T.
ju - di - ca-re sæ-cu - lum per i - gnem,
B.
i - gnem, ju-di-ca-re sæ-cu-lum per i - gnem,
Vl.
Vla.
Vc. e Cb.

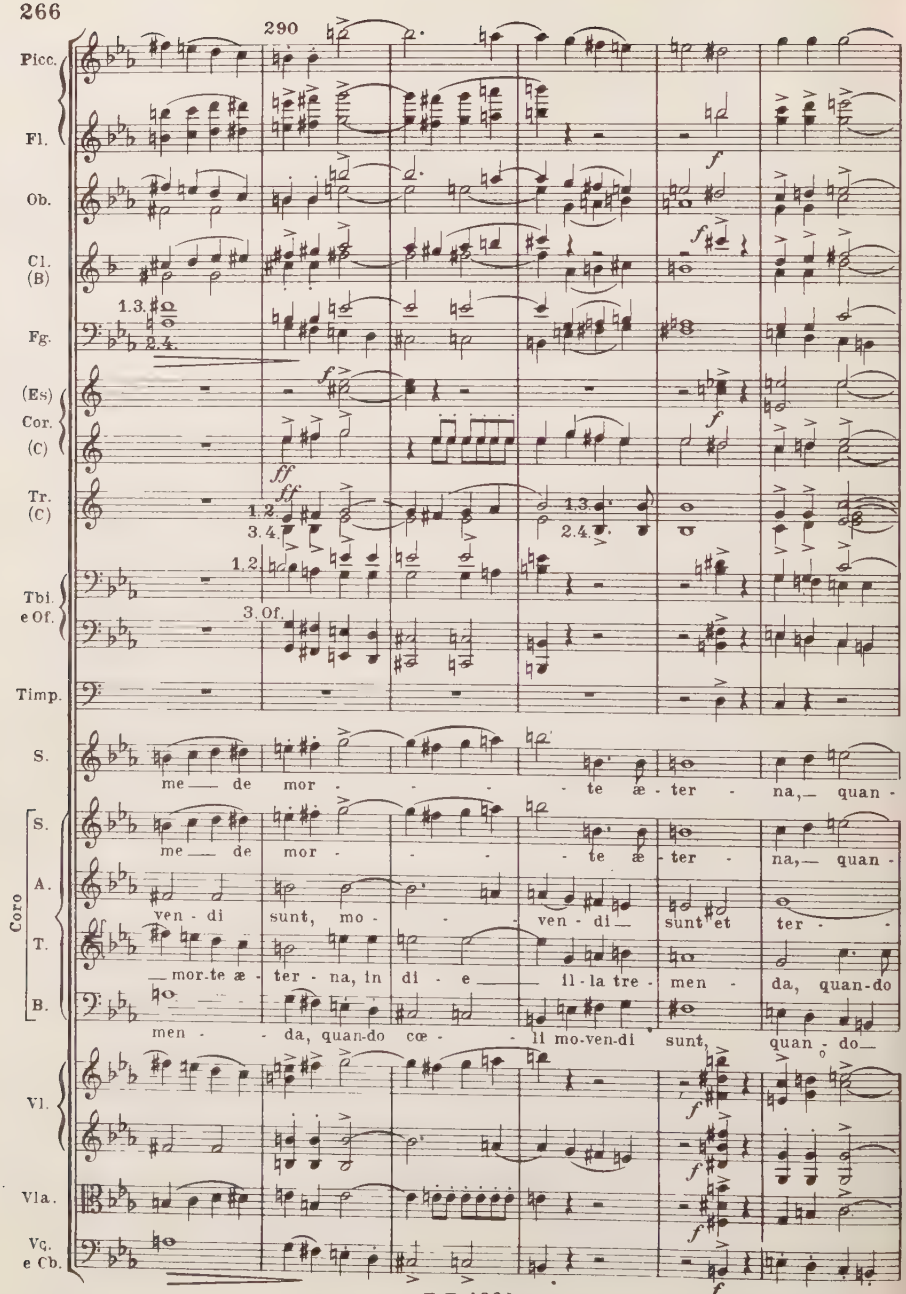

1. Solo
260
Fl.
1. Solo
p dolce
Ob.
p dolce
Cl. (B)
1. Solo
p dolce
a 2
Fg.
a 2
1. Solo
(Es)
Cor. (C)
3. Solo
dolciss.
Tr. (C)
S.
ju - di-ca-re sæ-cu-lum per i - gnem. Do-mi-ne, Do-mi-ne,
A.
sæ-cu-lum per i - gnem. Li - be-ra me, Li - be-ra
T.
ju - di-ca-re sæ-cu-lum per i - gnem. Do-mi-ne, Do -
B.
ju - di-ca-re sæ-cu-lum per i -
Coro
Vl.
p
p
Vla.
p
Vc.
Vc.
p

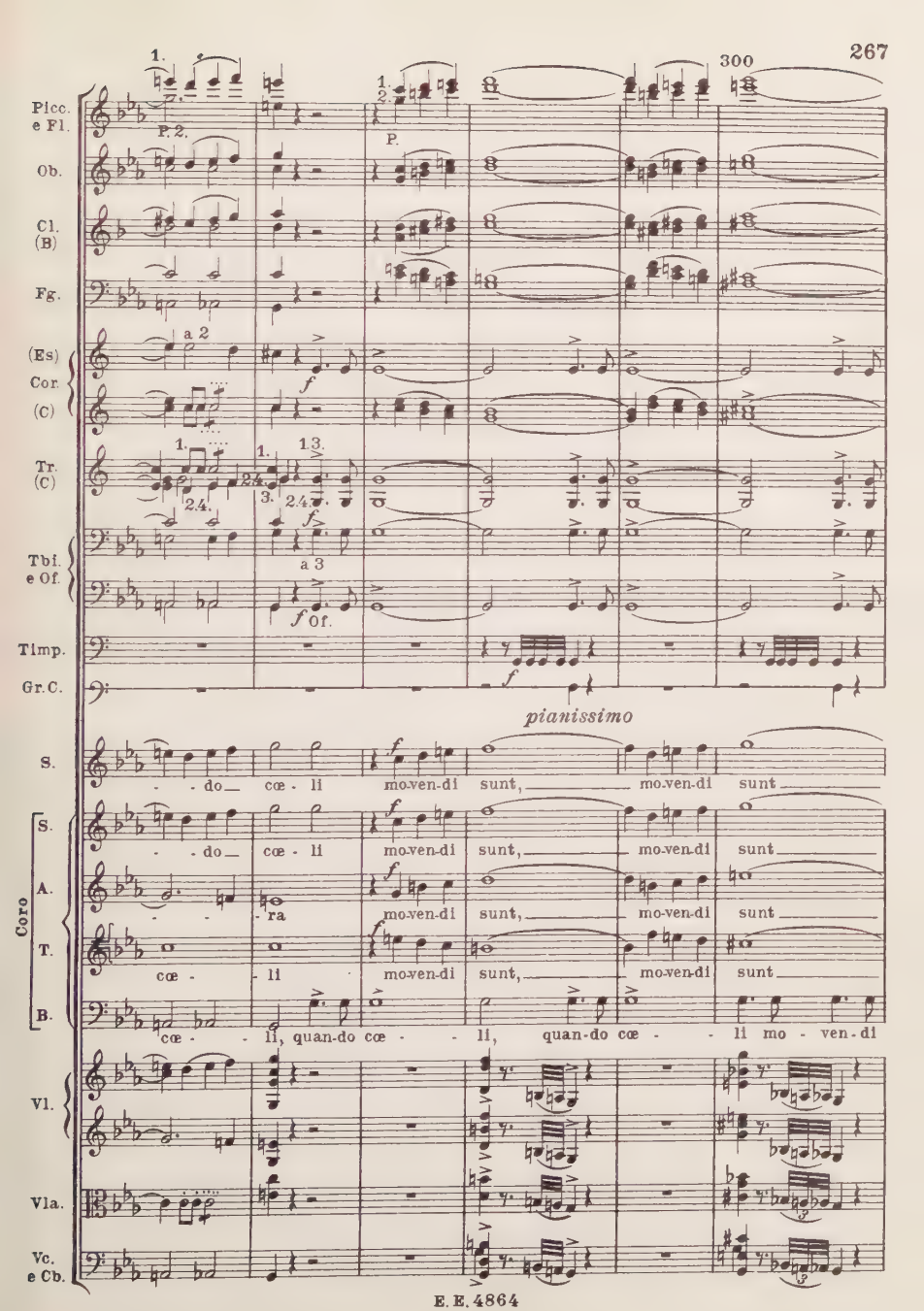

Fl.
Ob.
Cl. (B)
Fg.
Cor. (Es)
Tr. (C)
S.
A.
T.
B.
Coro
Vl.
Vla.
Vc.
Cb.
pp
1. Solo
espress.
Li - be - ra me, Li - be - ra me,
ppp
Li - be - ra me, Li - be - ra me, Li - be -
Do - mi - ne, Li - be-ra me, de -
- mi - ne, Li - be-ra me,
- gnem, Li - be - ra me, Do -
ppp dolcissimo
ppp dolce

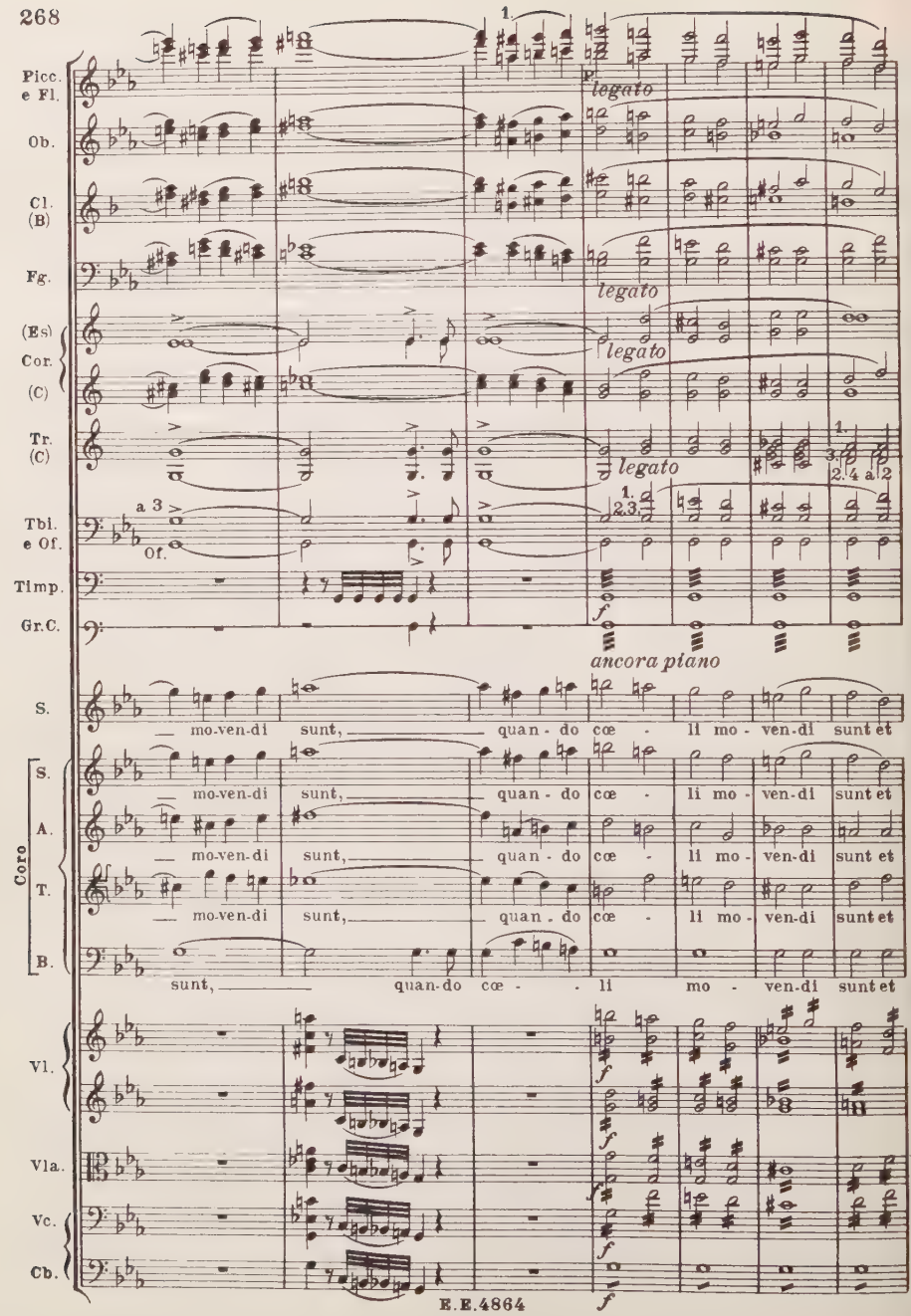

270
Ob.
Fg.
Cor. (Es)
S.
Do - mi - ne, de mor - te, de mor - te æ - ter - na,
Coro
S.
ra - me, Li - be - ra - me, in di - e
A.
mor - - - - te æ - ter - - - - na, in di - e
T.
de - mor - - - - te æ - ter - na, in di - e
B.
- mi - ne, de mor - te æ - ter - na,
Vl.
Vla.
Vc.
Cb.

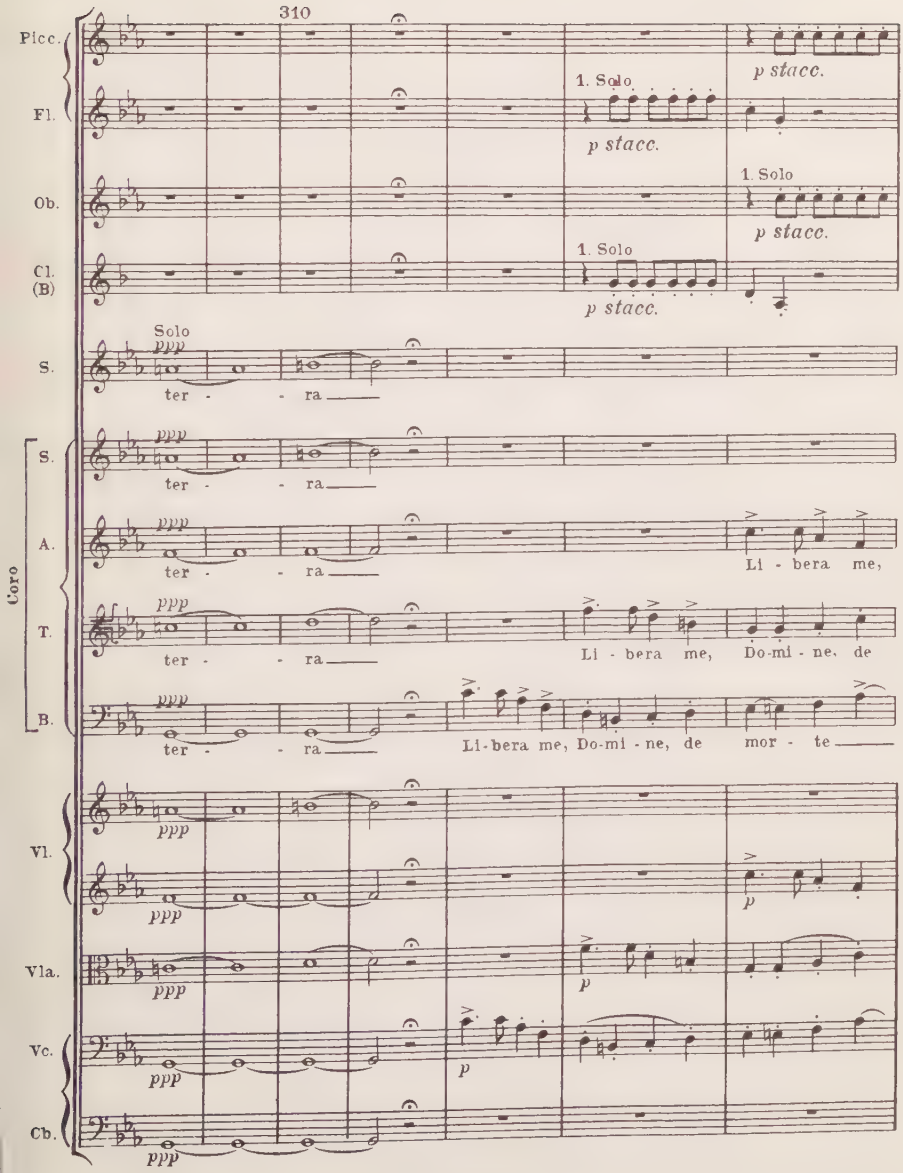

280
Picc.
Fl.
Ob.
Fg.
S.
Li-be-ra me, Li-be-ra me, Li-be-ra me,
Coro
S.
il - la, in di-e il - la tre-men-da, quan-do cœ - - li mo-ven-di
A.
il - la, in di-e il - la tre-men-da, quan-do cœ - - li mo-ven-di
T.
il la, in di-e il - la tre-men-da, quan-do cœ - - li mo-ven-di
B.
Li-be-ra me, Li-be-ra me, Li-be-ra me de mor -
Vl.
Vla.
Vc.
Vc.

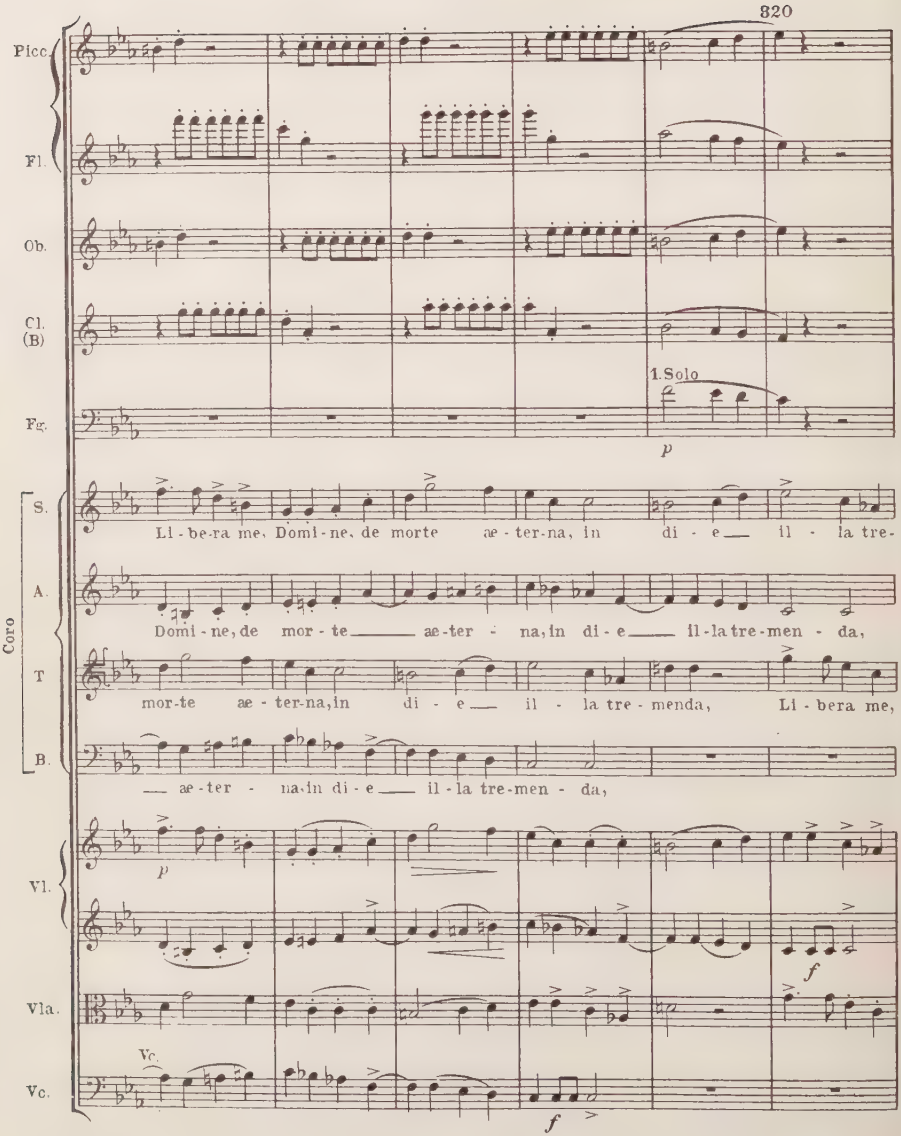

Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor (C)
Tr. (C)
Tbl. e Of
Timp.
S.
Li-be-ra me, Li-be-ra me, Li-be-ra
Coro
S.
sunt et ter - ra, Li-be-ra me, Li-be-ra me, Li-be-ra
A.
sunt et ter - ra, quan - do cœ - li mo -
T.
sunt et ter - ra, Li - be - ra, Li - be-ra me de
B.
- te æ - ter - na, In di - e In di - e tre -
Vl.
Vla.
Vc.
Vc. e Cb.
Bassi

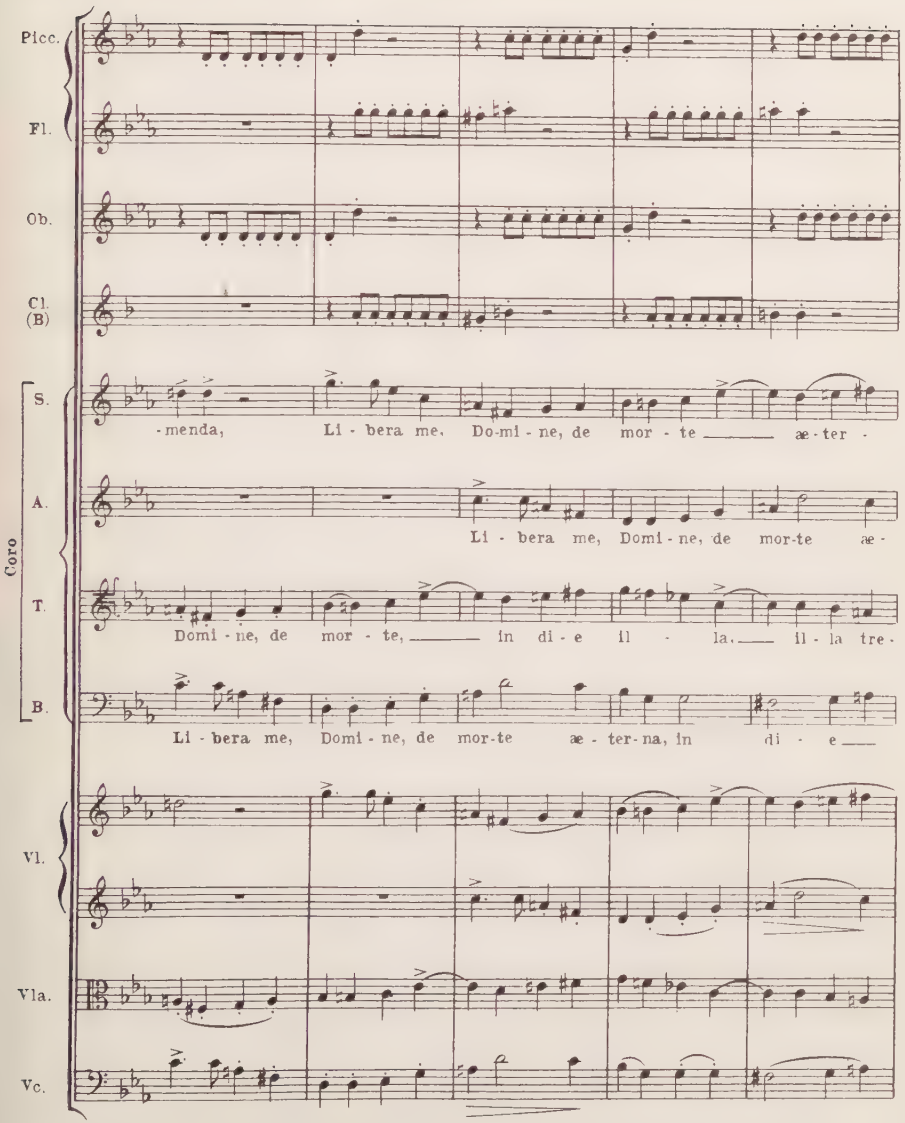

290
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
S.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
me — de mor - - - - te æ - ter - na, — quan -
me — de mor - - - - te æ - ter - na, — quan -
ven - di sunt, mo - - - ven - di — sunt et ter - -
— mor-te æ - ter - na, in di - e — il-la tre - men - da, quan-do
men - - da, quan-do cœ - - li mo-ven-di sunt, quan - do —

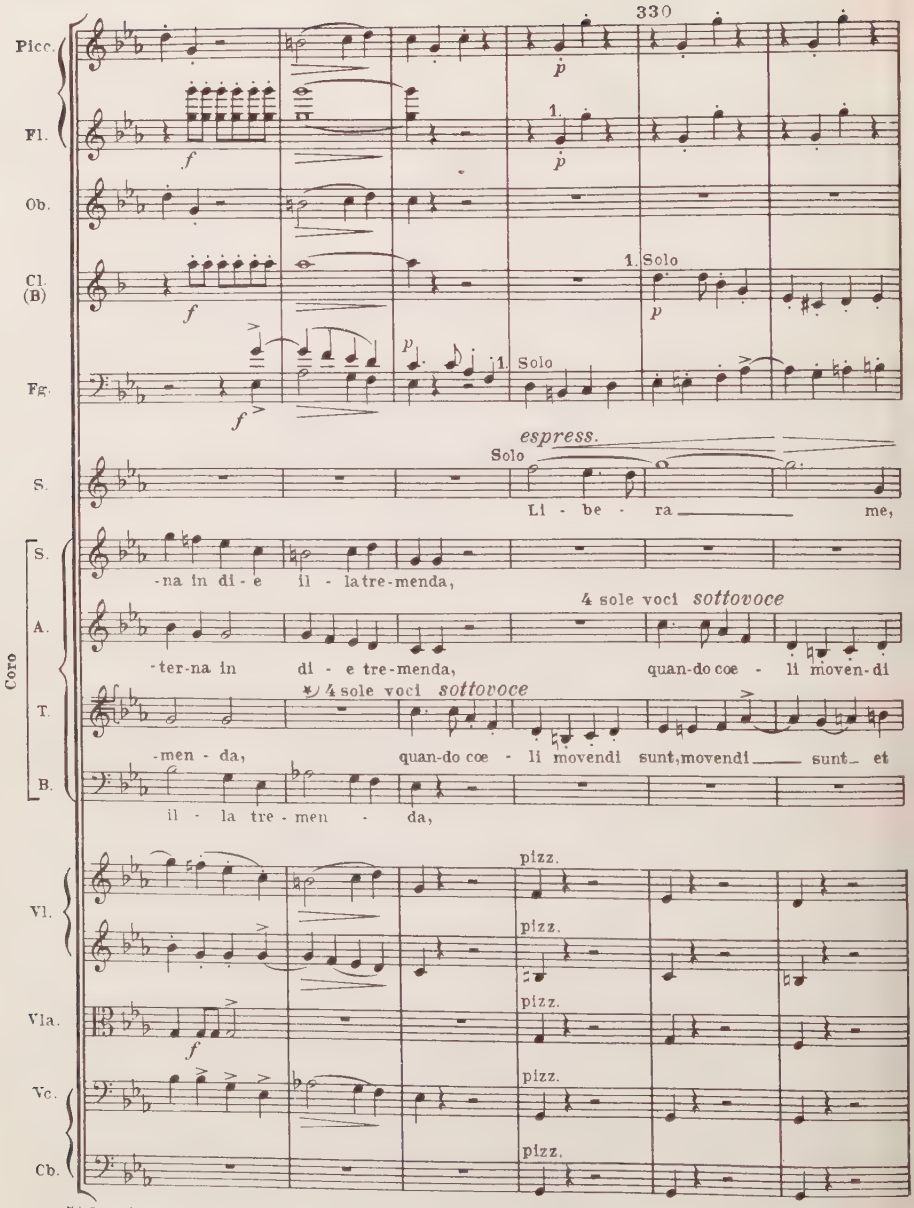

300
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Gr.C.
S.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
a 2
a 3
pianissimo
- do cœ - li mo-ven-di sunt, mo-ven-di sunt
- do cœ - li mo-ven-di sunt, mo-ven-di sunt
- ra mo-ven-di sunt, mo-ven-di sunt
cœ - li mo-ven-di sunt, mo-ven-di sunt
cœ - li, quan-do cœ - li, quan-do cœ - li mo - ven-di


Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
Gr.C.
S.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
legato
ancora piano
mo-ven-di sunt, quan-do cœ - li mo - ven-di sunt et
sunt, quan-do cœ - li mo - ven-di sunt et

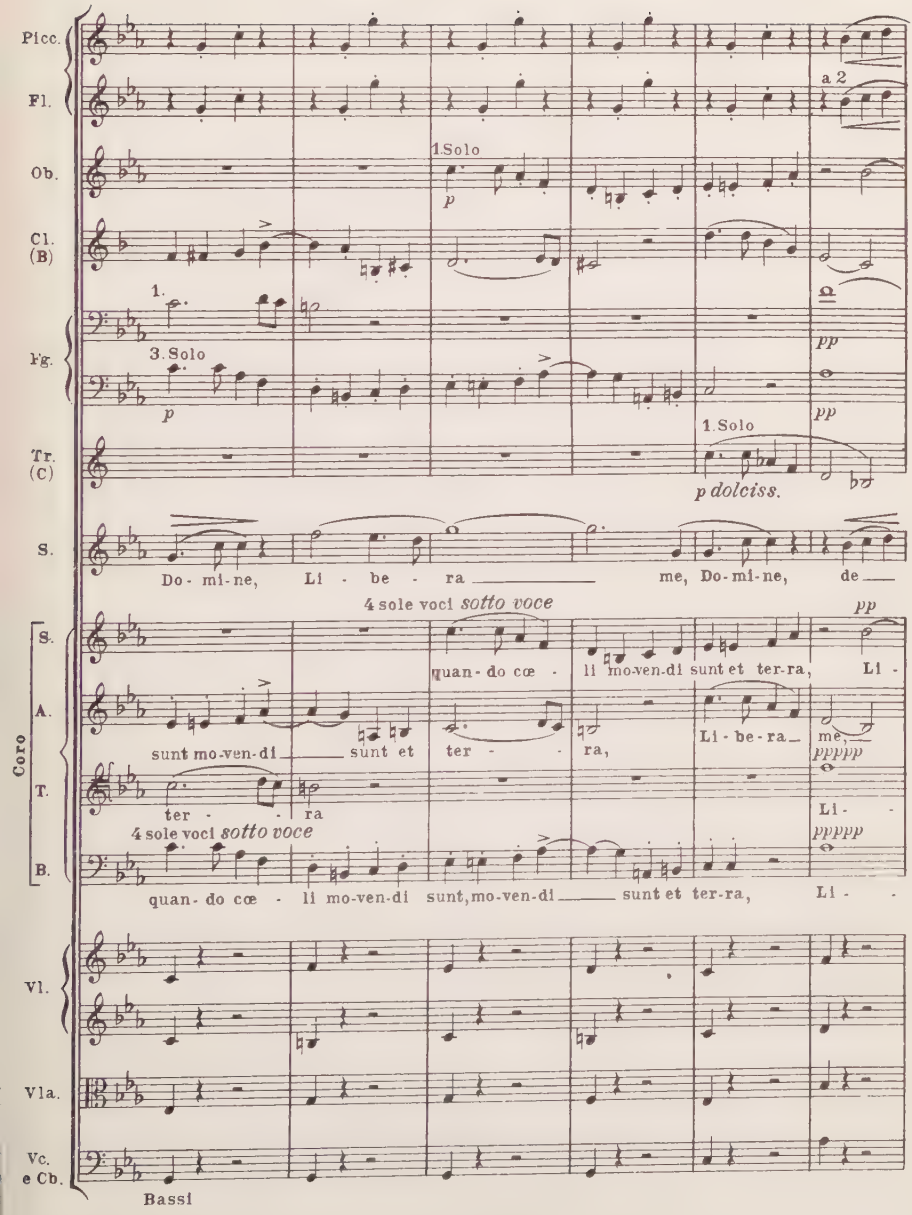

310
Picc.
Fl.
Ob.
Cl. (B)
S.
A.
T.
B.
Coro
Vl.
Vla.
Vc.
Cb.
1. Solo
p stacc.
Solo
ppp
ter - - ra
Li - bera me,
Li - bera me, Do-mi - ne, de
Li-bera me, Do-mi - ne, de mor - te
p

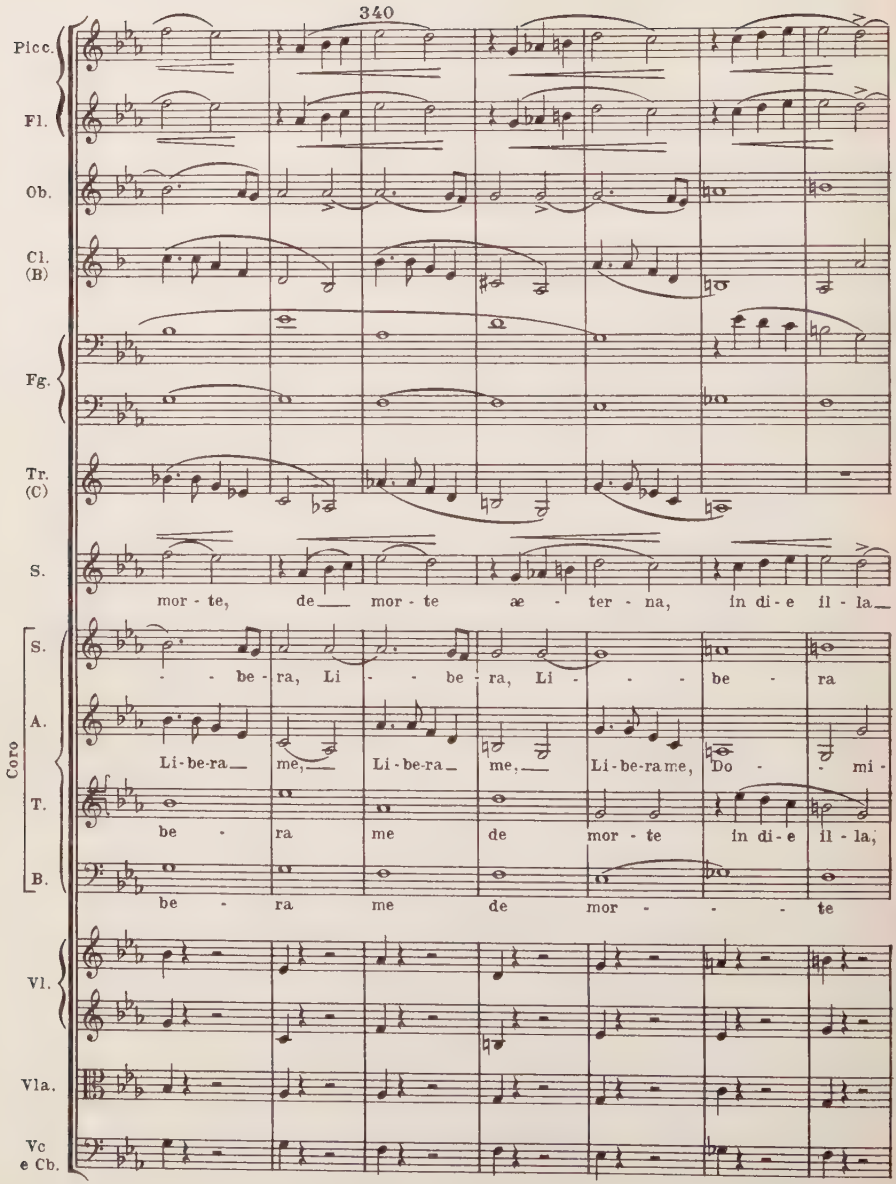

320
Picc.
Fl.
Ob.
Cl. (B)
Fg.
1. Solo
p
Coro
S.
Li - be-ra me, Domi-ne, de morte æ - ter-na, in di - e il - la tre-
A.
Domi - ne, de mor - te æ-ter - na, in di - e il-la tre-men - da,
T
mor-te æ - ter-na, in di - e il - la tre - menda, Li - bera me,
B.
æ-ter - na in di - e il - la tre-men - da,
Vl.
p
f
Vla.
Vc.
f

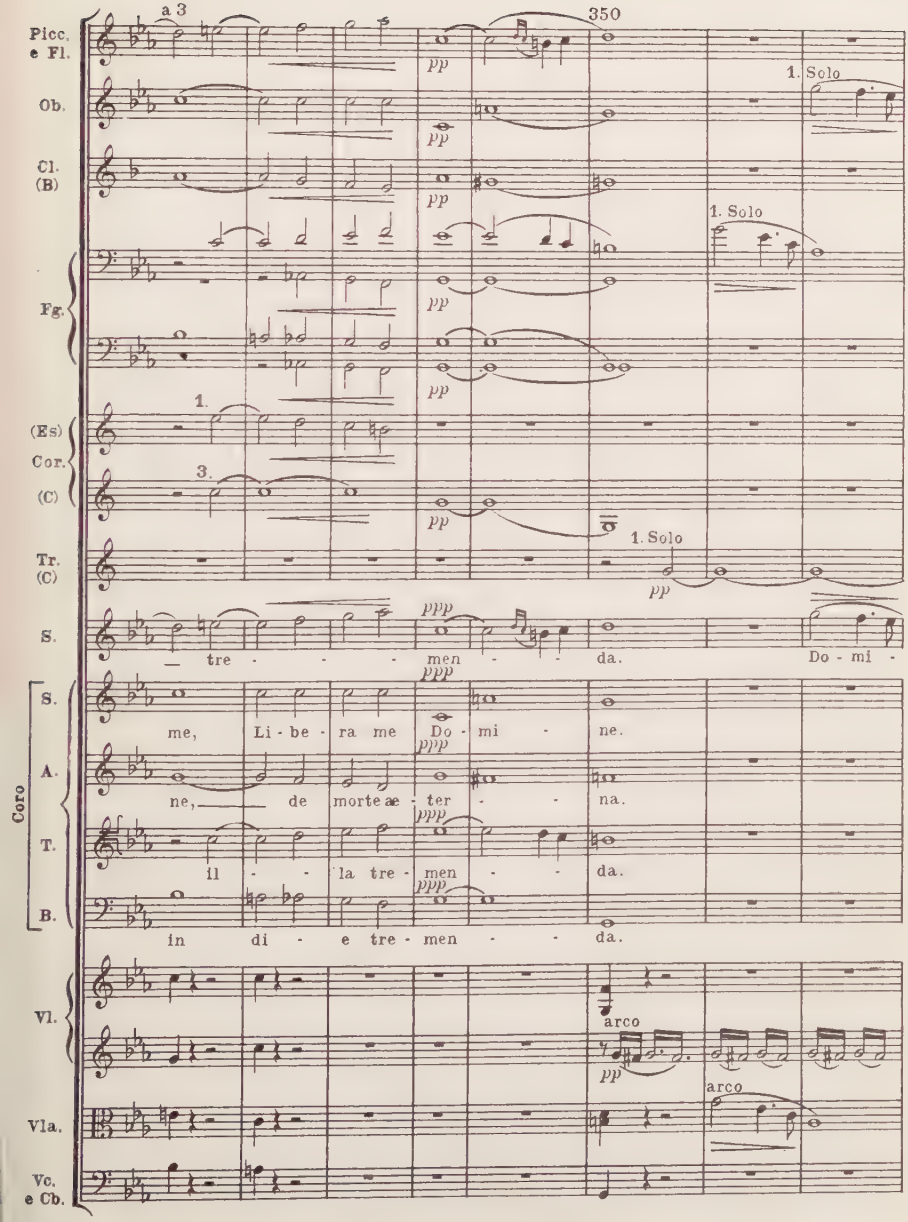

Picc.
Fl.
Ob.
Cl. (B)
Coro
S.
-menda, Li - bera me, Do-mi - ne, de mor - te æ - ter -
A.
Li - bera me, Domi - ne, de mor-te æ -
T.
Domi - ne, de mor - te, in di - e il - la, il - la tre -
B.
Li - bera me, Domi - ne, de mor-te æ - ter-na, in di - e
Vl.
Vla.
Vc.

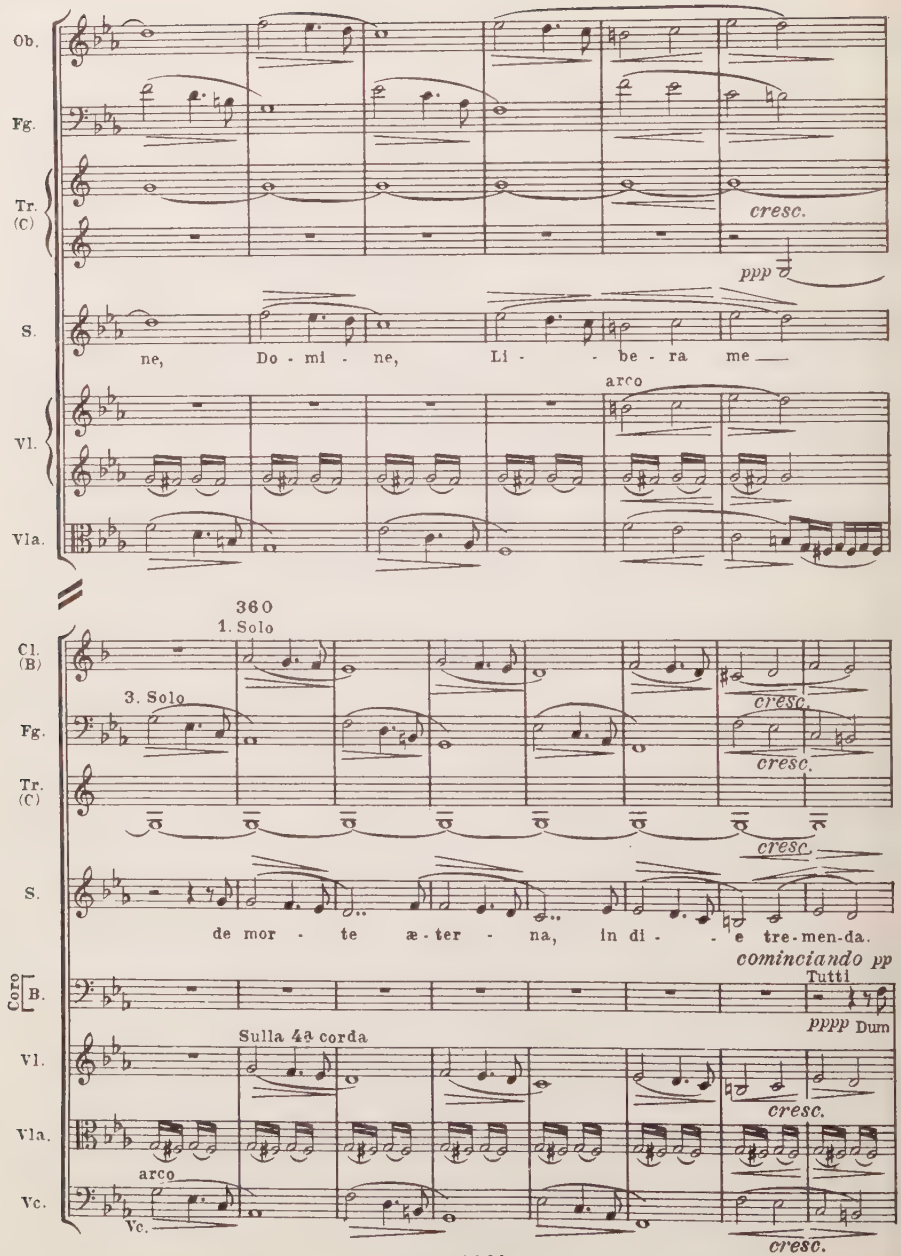


Questo squarcio sempre *sotto voce*, ed eseguito da poche voci.
Nel coro basteranno 4 Soprani, 4 Contralti, 4 Tenori e 4 Bassi.


Picc.
Fl.
Ob.
Cl. (B)
Fg.
Tr. (C)
S.
Coro
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
Bassi
a 2
1 Solo
p
1.
3. Solo
p
pp
pp
1. Solo
p dolciss.
Do - mi-ne, Li - be - ra me, Do-mi-ne, de
4 sole voci sotto voce
pp
quan - do cœ - li mo-ven-di sunt et ter-ra, Li -
sunt mo-ven-di sunt et ter - ra,
Li - be-ra me,
pppppp
ter - ra
Li -
4 sole voci sotto voce
pppppp
quan - do cœ - li mo-ven-di sunt, mo-ven-di sunt et ter-ra, Li -

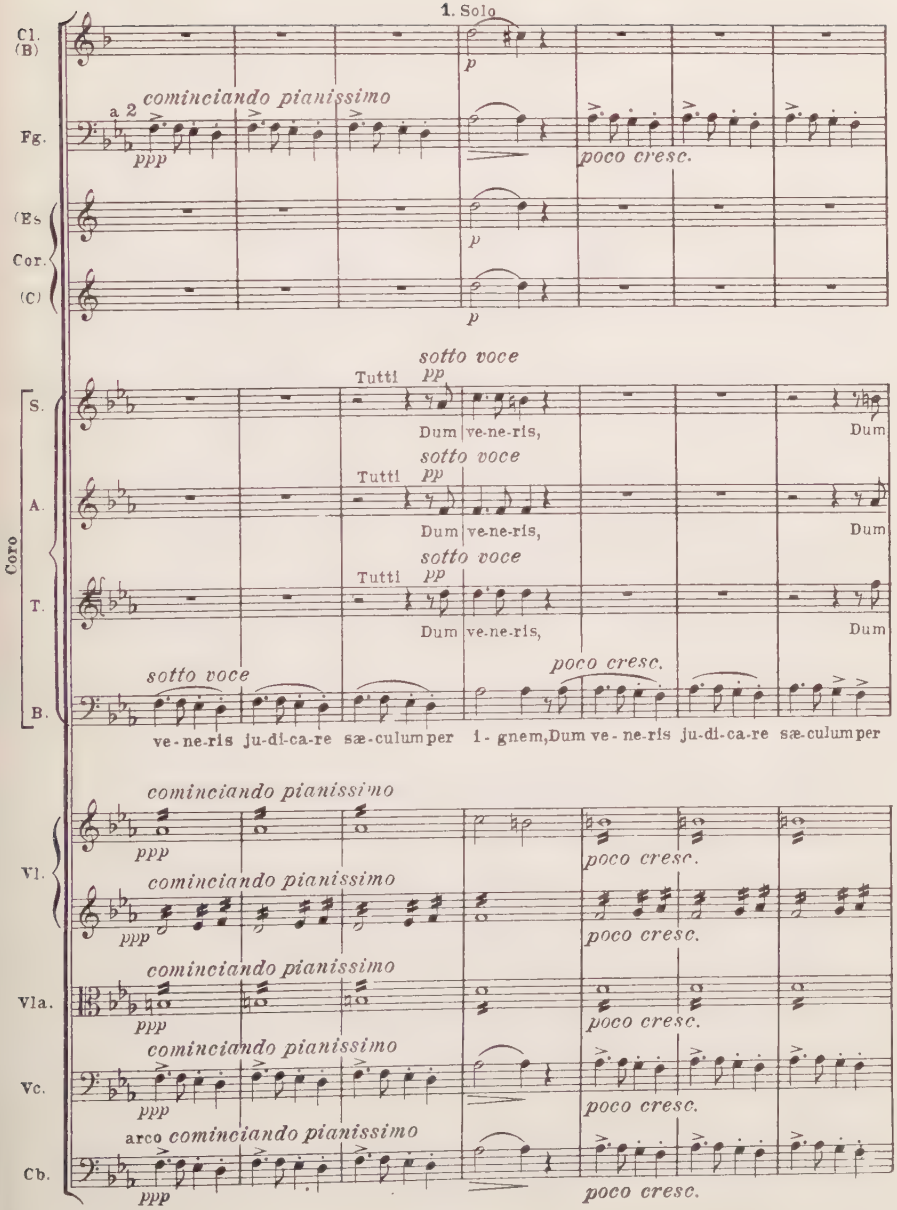

340
Picc.
Fl.
Ob.
Cl. (B)
Fg.
Tr. (C)
S.
mor - te, de mor - te æ - ter - na, in di - e il - la
Coro
S.
- - be - ra, Li - - be - ra, Li - - - be - ra
A.
Li-be-ra me, Li-be-ra me, Li-be-ra me, Do - - mi -
T.
be - ra me de mor - te in di - e il - la,
B.
be - ra me de mor - - - te
Vl.
Vla.
Vc e Cb.

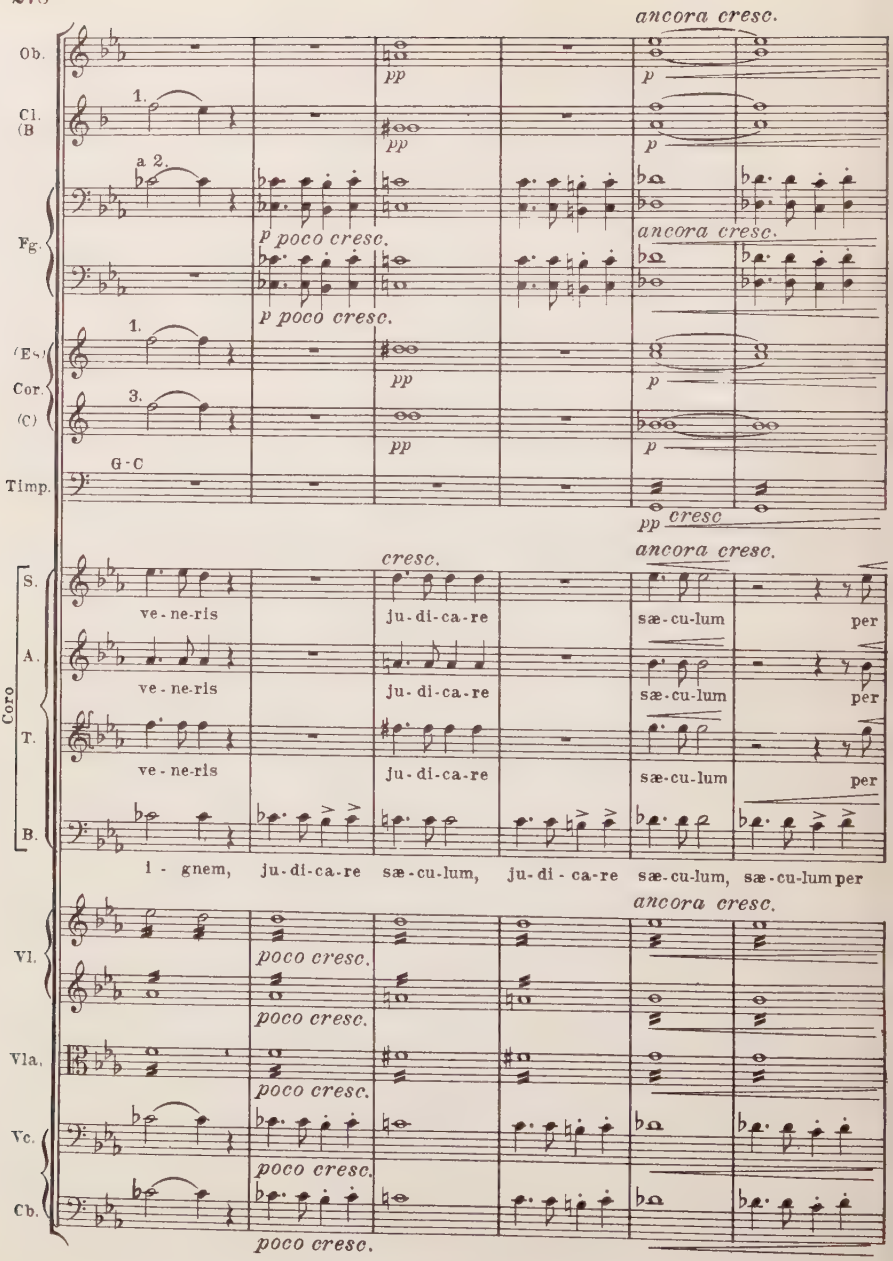

a 3
350
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
S.
Coro
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
1. Solo
pp
ppp
— tre - - - - men - - - da.
Do - mi -
me, Li - be - ra me Do - mi - ne.
ne, de morte æ - ter - - na.
il - - la tre - men - - da.
in di - e tre - men - - da.
arco

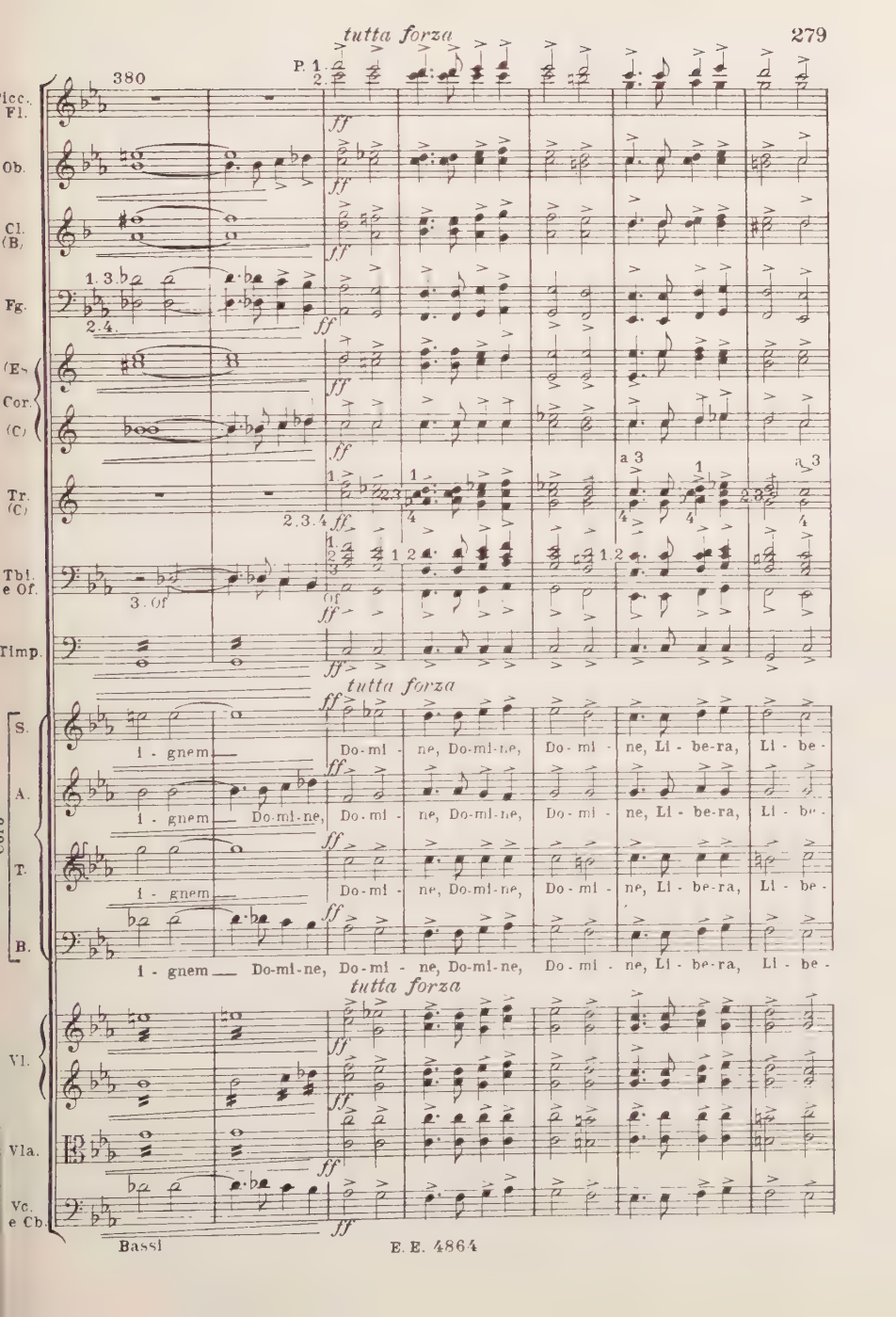

Ob.
Fg.
Tr. (C)
cresc.
ppp
S.
ne, Do - mi - ne, Li - - be - ra me
arco
Vl.
Vla.
360
1. Solo
Cl. (B)
3. Solo
Fg.
cresc.
Tr. (C)
cresc.
cresc.
S.
de mor - te æ - ter - na, in di - - e tre-men-da.
cominciando pp
Coro
B.
Tutti
pppp Dum
Sulla 4ª corda
Vl.
cresc.
Vla.
arco
Vc.
Vc.
cresc.

370

1. Solo

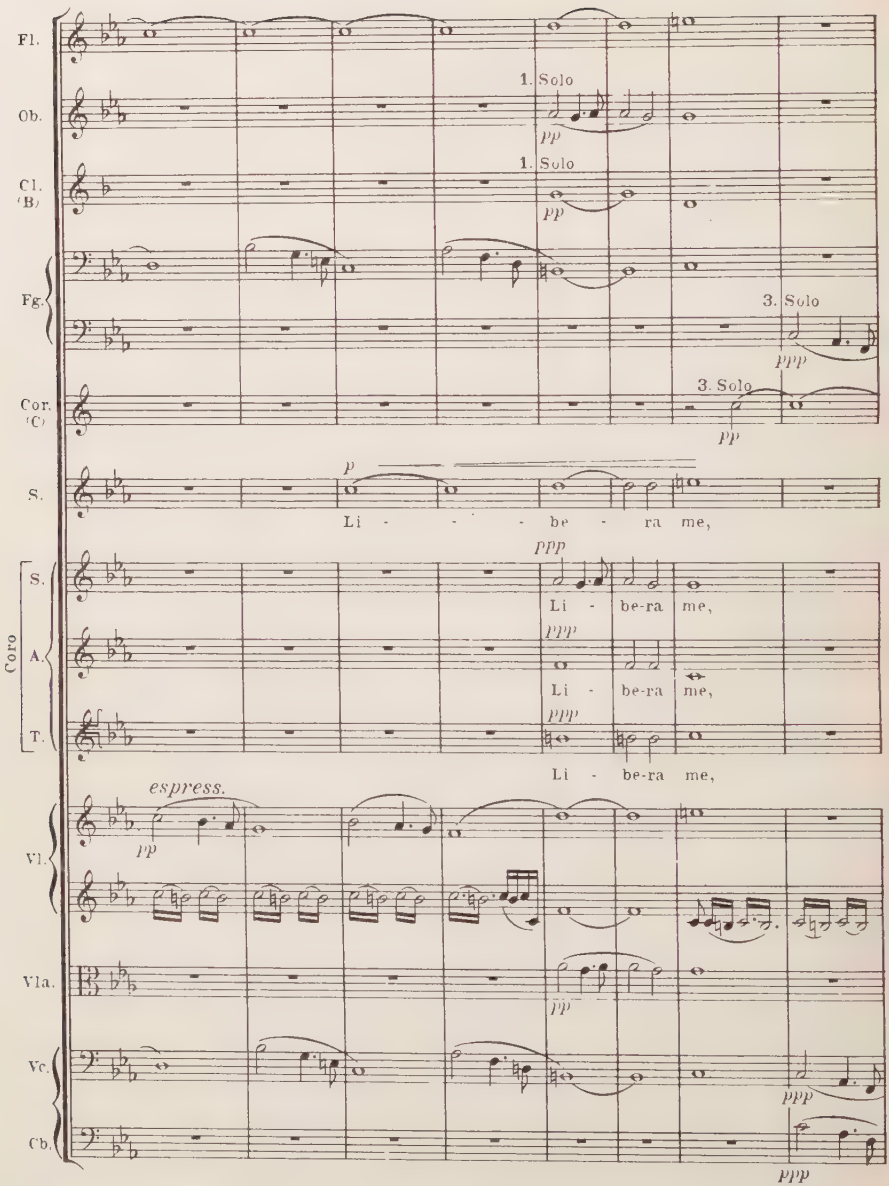

Cl. (B)
Fg.
(Es)
Cor.
(C)
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
a 2
cominciando pianissimo
ppp
p
poco cresc.
sotto voce
Tutti
pp
Dum ve-ne-ris,
Dum
ve-ne-ris ju-di-ca-re sæ-culum per i-gnem, Dum ve-ne-ris ju-di-ca-re sæ-culum per
arco cominciando pianissimo


ancora cresc.
Ob.
Cl. (B
Fg.
(E♭)
Cor.
(C)
Timp.
Coro
S.
A.
T.
B.
Vl.
Vla.
Vc.
Cb.
1.
a 2.
3.
G-C
pp
p
p poco cresc.
ancora cresc.
cresc
ve-ne-ris
ju-di-ca-re
sæ-cu-lum
per
i-gnem, ju-di-ca-re sæ-cu-lum, ju-di-ca-re sæ-cu-lum, sæ-cu-lum per
poco cresc.


tutta forza
380
P. 1.
2.
Picc.
Fl.
Ob.
Cl. (B)
Fg.
(E)
Cor.
(C)
Tr. (C)
Tbl.
e Of.
Timp.
ff
1. 3.
2. 4.
3. Of
a 3
tutta forza
S.
A.
T.
B.
1 - gnem Do-mi-ne, Do-mi - ne, Do-mi-ne, Do - mi - ne, Li - be-ra, Li - be -
tutta forza
Vl.
Vla.
Vc.
e Cb.
Bassi

390
a 3.
Picc. e Fl.
Ob.
Cl. (B)
Fg.
(Es)
Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
S.
Coro
A.
T.
B.
Vl.
Vla.
Vc. e Cb.
Solo f
Li - be - ra me
ra, Li - be-ra me de mor - te æ - ter - na,
ra, Li - be-ra me de mor - te æ - ter - na,
ra, Li - be-ra me de mor - te æ - ter - na, in
ra, Li - be-ra me, Li - be - ra me de mor -

P 1.
1. Solo
a 3
Picc. e Fl.
Ob.
Cl. (B.)
Fg.
(Es)
Cor. (C)
Tr. (C)
Tbl. e Of.
Timp.
G. C.
S.
de mor - te æ - ter - na,
Coro
S. A.
T.
B.
in di - e il - la tre - men - da,
di - e, di - e il - la tre - men - da,
te æ - ter - na, in il - la tre - men - da,
Vl.
Vla.
Vc.
Cb.


Fl.
Ob.
Cl. (B)
Fg.
Cor. (C)
S.
Coro
S.
A.
T.
Vl.
Vla.
Vc.
Cb.
1. Solo
pp
1. Solo
pp
3. Solo
ppp
3. Solo
pp
p
Li - - - - be - ra me,
ppp
Li - be-ra me,
ppp
Li - be-ra me,
ppp
Li - be-ra me,
espress.
pp
pp
ppp
ppp

410
1. Solo
senza misura
Fl.
Cl. (B)
1. Solo con espressione
ppp
1. Solo
Fg.
Cor. (C)
S.
senza misura
Libera me, Domine de morte
pppp
Coro
S.
A.
T.
B.
Li - be-ra me,
Vl.
Vla.
Vc.
Cb.

420
a tempo
col canto
poco allarg.
morendo
Fl.
Ob.
Cl. (B)
Fg.
(Es) Cor. (C)
Tr. (C)
Tbi. e Of.
Timp.
Gr.C.
S.
æ-ter-na, in di-e il-la tre-men-da,
Li-be-ra me,
Coro
S. A.
T.
B.
Vl.
Vla.
Vc.
Cb.

No.

150. **Haydn, Quartett,** op. 3, 5, F (m. Serenade)
151. **Haydn, Quartett,** op. 9, 2, Es . . . .
152. **Haydn, Quartett,** op. 17, 4, C m . . .
153. Haydn, Quart., op. 33, 5, G (Russ.-No. 5)
154. Haydn, Quartett, op. 42, D m . . . .
155. Haydn, Quartett, op. 50, 5, F . . . .
156. Haydn, Quartett, op. 50, 6, D (Frosch-)
157. Haydn, Quartett, op. 17, 3, Es . . . .
158. **Mozart, Klavier-Quartett,** G m [478] .
159. **Mozart, Klavier-Quartett,** Es [493] . .
160. **Mozart, Klavier-Quintett,** Es [452] . .
161. **Tschaikowsky, Quartett,** op. 11, D . .
162. Haydn, Quartett, op. 51 (Sieben Worte)
163. Haydn, Quart., op. 20, 1, Es (Sonn.-No. 1)
164. Haydn, Quart., op. 20, 3, G m (Sonn.-No. 3)
165. Haydn, Quart., op. 33, 1, H m (Russ.-No. 1)
166. Haydn, Quart., op. 33, 4, B (Russ.-No. 4)
167. Haydn, Quartett, op. 50, 1, B . . . . .
168. Haydn, Quartett, op. 50, 2, C . . . .
169. Haydn, Quartett, op. 50, 3, Es . . . .
170. Haydn, Quartett, op. 1, 1, B . . . . .
171. Haydn, Quartett, op. 1, 2, Es . . . .
172. Haydn, Quartett, op. 1, 3, D . . . . .
173. Haydn, Quartett, op. 1, 5, B . . . . .
174. Haydn, Quartett, op. 1, 6, C . . . . .
175. Haydn, Quartett, op. 2, 1, A . . . . .
176. Haydn, Quartett, op. 2, 2, E . . . . .
177. Haydn, Quartett, op. 2, 3, Es . . . .
178. Haydn, Quartett, op. 2, 4, F . . . . .
179. Haydn, Quartett, op. 2, 5, D . . . . .
180. Haydn, Quartett, op. 2, 6, B . . . . .
181. Haydn, Quartett, op. 3, 1, E . . . . .
182. Haydn, Quartett, op. 3, 2, C . . . . .
183. Haydn, Quartett, op. 3, 3, G . . . . .
184. Haydn, Quartett, op. 3, 4, B . . . . .
185. Haydn, Quartett, op. 3, 6, A . . . . .
186. Haydn, Quartett, op. 9, 3, G . . . . .
187. Haydn, Quartett, op. 9, 5, B . . . . .
188. Haydn, Quartett, op. 9, 6, A . . . . .
189. Haydn, Quartett, op. 33, 6, D (Russ.-No. 6)
190. Haydn, Quartett, op. 55, 2, F m . . . .
191. Haydn, Quartett, op. 76, 6, Es . . . .
192. **Mozart, Quartett,** D [285] . . . . . .
193. **Mozart, Quartett,** A [298] . . . . . .
194. **Mozart, Quartett,** F [370] . . . . . .
195. **Mozart, Sextett** (Divertimento) F [247]
196. **Tschaikowsky, Quartett,** op. 22, F . .
197. **Tschaikowsky, Quartett,** op. 30, Es m
200. **Beethoven, Klavier-Quintett,** op. 16, Es
201. **Borodin, Quartett,** No. 2, D . . . . .
203. **Volkmann, Quartett,** op. 34, G . . . .
204. **Volkmann, Quartett,** op. 35, E m . .
205. **Volkmann, Quartett,** op. 37, F m . . .
206. **Volkmann, Quartett,** op. 43, Es . . .
207. **Verdi, Quartett,** E m . . . . . .
208. **Sgambati, Quartett,** op. 17, Cis m . .
211. **Klughardt, Quintett,** op. 62, G m . . .
212. **Brahms, Klavier-Quintett,** op. 34, F m
213. **Volkmann, Quartett,** op. 14, G m . .
214. **Beethoven, Quintett,** op. 4, Es . . . .
215. **Beethoven, Quintett,** op. 104, C m . .
216. **Beethoven, Quintett-Fuge,** op. 137, D .
217. **Mozart, Sextett** F (Dorfmus.-) (K.-V. 522)
218. **Mozart, Quint.** G (Nachtmus.) (K.-V. 525)
219. **Borodin, Quartett** No. 1, A . . . . .
220. **Jongen, Quartett,** C m . . . . . .
221. **Volkmann, Klavier-Trio,** op. 3, F . .
222. **Volkmann, Klavier-Trio,** op. 5, B m .
223. **Beethoven, Klavier-Trio,** op. 11, B .
225. **Klughardt, Quartett,** op. 61, D . . .
226. **Foerster, Quartett,** op. 15, E . . . .
227. **Wilm, Sextett,** op. 27, H m . . . . .
228. **Schumann, Märchenerzählungen,** op. 132
229. **Sinding, Klavier-Quintett,** op. 5, E m .
230. **Hoehberg, Quartett,** op. 22, Es . . . .
231. **Hoehberg, Quartett,** op. 27, 1, D . . .
233. **Schubert, Klav.-Trio,** op. 148, Es (Noct.)

No.

234. **Scontrino, Quartett,** G m . . . . . .
235. **Brahms, Sextett,** op. 18, B . . . . .
236. **Brahms, Sextett,** op. 36, G . . . . .
237. **Brahms, Quintett,** op. 88, F . . . . .
238. **Brahms, Quintett,** op. 111, G . . . .
239. **Brahms, Quintett,** op. 115, H m (Klarin.-
240. **Brahms, Quartett,** op. 51, 1, C m . . .
241. **Brahms, Quartett,** op. 51, 2, A m . . .
242. **Brahms, Quartett,** op. 67, B . . . . .
243. **Brahms, Klavier-Quartett,** op. 25, G m
244. **Brahms, Klavier-Quartett,** op. 26, A .
245. **Brahms, Klavier-Quartett,** op. 60 C m .
246. **Brahms, Klavier-Trio,** op. 8, H . . .
247. **Brahms, Klavier-Trio,** op. 87, C . . .
248. **Brahms, Klavier-Trio,** op. 101, C m. .
249. **Brahms, Horn-Trio,** op. 40, Es . . . .
250. **Brahms, Klarinetten-Trio,** op. 114, A m
251. **Tschaikowsky, Klav.-Trio,** op. 50, A m
252. **Beethoven, Rondino Es** (Nachgel. Werk
254. **Bach, Brandenburg. Konzert** No. 3, G
255. **Bach, Brandenburg. Konzert** No. 6, B
257. **Bach, Brandenburg. Konzert** No. 2, F
258. **Sinigaglia, Konzert-Etude f. Quartett**
259. **Haydn, Klavier-Trio,** No. 1, G . . . .
260. **Suter, Quartett,** op. 1, D . . . . . .
261. **Scontrino, Quartett,** C . . . . . .
262. **Mozart, Haffner-Serenade** (K.-V. 250)
263. **Händel, Concerto grosso** No. 12, H m
264. **Händel, Concerto grosso** No. 1, G .
265. **Händel, Concerto grosso** No. 2, F .
266. **Händel, Concerto grosso** No. 3, E m
267. **Händel, Concerto grosso** No. 4, A m
268. **Händel, Concerto grosso** No. 5, D . .
269. **Händel, Concerto grosso** No. 6, G m
270. **Händel, Concerto grosso** No. 7, B .
271. **Händel, Concerto grosso** No. 8, C m
272. **Händel, Concerto grosso** No. 9, F .
273. **Händel, Concerto grosso** No. 10, D m
274. **Händel, Concerto grosso** No. 11, A .
275. **Smetana, Quartett,** E m (Aus m. Leben)
276. **Grieg, Quartett,** op. 27, G m . . . . .
277. **Sinding, Quartett,** op. 70, A m . . . .
278. **Beethoven, Kakadu-Variat.** G, op. 121a
280. **Bach, Brandenburg. Konzert** No. 1, F
281. **Bach, Brandenburg. Konzert** No. 4, G
282. **Bach, Brandenburg. Konzert** No. 5, D
283. **August Reuss, Quartett,** op. 25, D m .
284. **Smetana, Quartett,** D m . . . . . .
285. **H. Wolf, Quartett,** D m . . . . . .
286. **H. Wolf, Ital. Serenade f. Quartett,** G
287. **Reger, Flöten-Trio** (Serenade), op. 77a, D
288. **Reger, Streich-Trio,** op. 77 b, A m . .
289. **R. v. Mojsisovics, Streich-Trio,** op. 21, A
291. **Carl Schroeder, Quartett,** op. 89, C .
292. **Strauss, Klavier-Quartett,** op. 13, C m
293. **Reger, Quartett,** op. 109, Es . . . . .
294. **Sibelius, Quartett,** op. 56, D m (Vest intimo)
295. **Reger, Klavier-Quartett,** op. 113, D m
296. **Reger, Sextett,** op. 118, F . . . . . .
297. **Beethoven, Quartett** F. n. d. Son. op. 14, 1
298. **Dvořák, Quartett,** op. 34, D m . . . .
299. **Dvořák, Quartett,** op. 51, Es . . . . .
300. **Dvořák, Quartett,** op. 61, C . . . . .
301. **Dvořák, Quartett,** op. 80, E . . . . .
302. **Dvořák, Quartett,** op. 96, F . . . . .
303. **Dvořák, Quartett,** op. 105, As . . . .
304. **Dvořák, Quartett,** op. 106, G . . . . .
305. **Dvořák, Klavier-Quintett,** op. 81, A .
306. **Dvořák, Streich-Quintett,** op. 97, Es .
307. **Scontrino, Praeludium und Fuge,** E m
308. **Mozart, Serenade** f. 8 Blasinstr., Es [375]
309. **Mozart, Serenade** f. 8 Blasinstr., C m [388]
310. **Bruckner, Streich-Quintett,** F . . . .
312. **Reger, Flöten-Trio** (Seren.), op. 141a, G
313. **Reger, Streich-Trio,** op. 141 b, D m . .
314. **Reger, Quartett,** op. 121, Fis m . . . .
315. **Klose, Quartett** (Ein Tribut in 4 Raten), Es

No.

816. **Mendelssohn, Arnold,** Quartett, op. 87, D
817. **Grieg,** Quartett, F dur (unvollendet)
818. **Schönberg,** Sextett (Verkl. Nacht) op. 4
819. **Reger,** Quartett, op. 74, D m . . . . .
820. **Straesser,** Quartett, op. 42, E m . . .
822. **Reger,** Klarinetten-Quintett, op. 146, A
823. **Franck,** Quartett, D . . . . . .
824. **Pfitzner,** Klavier-Quintett, op. 23, C .
827. **Andreae,** Quartett, op. 33, E m . . .
828. **Barblan,** Quartett, op. 19, D . . . . .
829. **Franck,** Klavier-Quintett, F m . . .
830. **Dvořák,** Klavier-Quartett, op. 87, Es .
831. **Dvořák,** Klavier-Trio, op. 65, F m . .
832. **Dvořák,** Klav.-Trio, op. 90, E m (Dumky)
833. **Reger,** Klavier-Quartett, op. 133, A m
834. **Schönberg,** Quartett, op. 7, D m . . .
835. **Smetana,** Klavier-Trio, op. 15, G m .
836. **Reger,** Klavier-Quintett, op. posth., C m
837. **Dvořák,** Sextett, op. 48, A . . . . .
838. **Dvořák,** Quintett, op. 77, G . . . . .
839. **Dohnányi,** Quartett, op. 15, Des . . .
840. **Reger,** Klavier-Quintett, op. 64, C m .
841. **Saint-Saëns,** Klav.-Trio, op. 18, F . .
842. **Saint-Saëns,** Klav.-Quint., op. 14, A m
843. **Dohnányi,** Klav.-Quintett op. 26, Es m.

No.

844. **Nápravník,** Quartett, op. 16, E . . .
845. **Tscherepnin,** Quartett, op. 11, A m .
846. **Haas,** Quartett, op. 32, C . . . . . .
847. **Mozart,** Horn-Quintett, Es [407] . .
848. **Corelli,** Weihnachts-Konzert . . . .
849. **Mozart,** Divertimento No. 11, D [251] .
850. **Graener,** Quartett, op. 65, A m . . . .
851. **Mozart,** Divertimento No. 13, F [253]
852. **Mozart,** Divertimento No. 14, B [270]
853. **Schubert,** Quartett, op. posth., D . .
854. **Schubert,** Quartettsatz, op. posth., C m
855. **Haydn,** Quartett, op. 77, 2, F . . . .
856. **Haydn,** Quartett, op. 103, B . . . . .
857. **Corelli,** Concerto grosso No. 1, D . .
858. **Corelli,** Concerto grosso No. 3, C m
859. **Corelli,** Concerto grosso No. 9, F .
860. **Franck,** Klaviertrio, op. 1, 1, Fis m .
861. **Geminiani,** Concerto grosso No. 1, D
862. **Geminiani,** Concerto grosso No. 2, G m
863. **Geminiani,** Concerto grosso No. 3, E m
864. **Geminiani,** Concerto grosso No. 4, D m
865. **Geminiani,** Concerto grosso No. 5, B
866. **Geminiani,** Concerto grosso No. 6, E m
867. **Malipiero,** Quartett (Cantari alla Italiana)
868. **Zilcher,** Suite f. Str.-Quart., op. 77, G

OPERAS

901. **Wagner,** Rienzi . . . . . .
902. **Wagner,** Der fliegende Holländer .
903a. **Wagner,** Tannhäuser . . . . . .
903b. **Wagner,** Varianten d. Pariser Bearbg.
904. **Wagner,** Lohengrin . . . . . .
905. **Wagner,** Tristan und Isolde . . .
906. **Wagner,** Meistersinger v. Nürnberg
907. **Wagner,** Rheingold . . . . . .
908. **Wagner,** Die Walküre . . . . . .
909. **Wagner,** Siegfried . . . . . .
910. **Wagner,** Götterdämmerung . . .
911. **Wagner,** Parsifal . . . . . .
912. **Mozart,** Zauberflöte (H. Abert) . . .
913. **Humperdinck,** Hänsel und Gretel
914. **Beethoven,** Fidelio . . . . . .
915. **Weber,** Der Freischütz (H. Abert)
916. **Mozart,** Figaros Hochzeit (H. Abert)
917. **Gluck,** Iphigenie a. Tauris (H. Abert)
918. **Mozart,** Don Giovanni (A. Einstein)

CHORAL WORKS

951. **Beethoven,** Missa solemnis . . .
958. **Bach,** Matthäus-Passion . . . . . .
964. **Mozart,** Requiem . . . . . .
965. **Haydn,** Die Schöpfung . . . . . .
956. **Händel,** Der Messias . . . . . .
959. **Bach,** Hohe Messe, H moll . . . . .
960. **Bruckner,** Te Deum . . . . . .
961. **Bruckner,** Große Messe, F moll . .
962. **Bach,** Weihnachtsoratorium . . . .
968. **Palestrina,** Missa Papae Marcelli .
964. **Bach,** Magnificat (Schering) . . . .
965. **Bach,** Johannes-Passion . . . . . .
966. **Palestrina,** Stabat Mater . . . .
967. **Bach,** Der zufriedengestellte Aeolus
968. **Reger,** Der 100. Psalm . . . . . .
969. **Brahms,** Requiem (Text deutsch) .
970. **Schubert,** Messe No. 6, Es . . . .
972. **Bruckner,** 150. Psalm . . . . . .
973. **Pergolesi,** Stabat Mater . . . . .
974. **Schubert,** Messe No. 5, As . . . .
975. **Verdi,** Requiem . . . . . .
976. **Schütz,** Matthäus-Passion . . . . .
977. **Schütz,** Die sieben Worte Christi .
978. **Schütz,** Lukas-Passion . . . . . .
979. **Schütz,** Johannes-Passion . . . .
980. **Schütz,** Auferstehungs-Historie .
981. **Schütz,** Weihnachts-Historie . . .

CANTATAS AND MOTETS

1001. **Bach,** No. 12: Weinen, Klagen . .
1002. **Bach,** No. 11: Lobet Gott (Himmelfahrtsorat.)
1003. **Bach,** No. 80: Ein' feste Burg . .
1004. **Bach,** No. 6: Bleib bei uns . . . .
1005. **Bach,** No. 161: Komm, du süße Todesstunde
1006. **Bach,** „Mer han en neue Oberkeet".
1007. **Bach,** No. 106: Gottes Zeit . . . .
1008. **Bach,** No. 56: Kreuzstab-Kantate .
1009. **Bach,** No. 79: Gott der Herr ist Sonn' u. Schild
1010. **Bach,** No. 54: Widerstehe doch der Sünde .
1011. **Bach,** No. 4: Christ lag in Todesbanden . .
1012. **Bach,** No. 1: Wie schön leuchtet der Morgenstern
1013. **Bach,** No. 34: O ewiges Feuer . .
1014. **Bach,** No. 81: Jesus schläft, was soll ich hoffen
1015. **Bach,** No. 85: Ich bin ein guter Hirt
1016. **Bach,** No. 31: Der Himmel lacht .
1017. **Bach,** No. 60: O Ewigkeit, du Donnerwort
1018. **Bach,** No. 50: Nun ist das Heil . .
1019. **Bach,** No. 65: Sie werden aus Saba alle kommen
1020. **Bach,** No. 140: Wachet auf . . . .
1021. **Bach,** No. 66: Ich armer Mensch, ich Sündenknecht
1022. **Mozart,** Exultate jubilate . . .
1023. **Bach,** No. 104: Du Hirte Israel . .
1024. **Bach,** No. 182: Himmelskönig, sei willkommen
1025. **Bach,** No. 46: Schauet doch . . . .
1026. **Bach,** No. 123: Liebster Emanuel .
1027. **Bach,** No. 19: Es erhub sich . . .
1028. **Bach,** No. 8: Liebster Gott . . . .
1029. **Bach,** No. 21: Ich hatte viel Bekümmernis
1030. **Bach,** No. 119: Preise, Jerusalem .
1031. **Bach,** No. 78: Jesu, der du meine Seele .
1032. **Bach,** No. 176: Es ist ein trotzig und verzagt Ding
1033. **Bach,** No. 92: Ich hab in Gottes Herz und Sinn
1034. **Bach,** No. 155: Mein Gott, wie lang, ach lange
1035. **Bach,** Motette: Singet dem Herrn
1036. **Bach,** No. 39: Brich dem Hungrigen dein Brot
1037. **Bach,** Kaffee-Kantate . . . . . .
1038. **Bach,** No. 51: Jauchzet Gott in allen Landen
1039. **Bach,** No. 7: Christ, unser Herr, zum Jordan kam
1040. **Bach,** No. 105: Herr, gehe nicht ins Gericht

SYMPHONIES

No.
401. **Mozart**, C (Jupiter) [551]
402. **Beethoven**, No. 5, C m
403. **Schubert**, H m (unvoll.)
404. **Mozart**, G m [550]
405. **Beethoven**, No. 3, Es (Eroica)
406. **Mendelssohn**, Nr. 3, A m
407. **Beethoven**, No. 6, F (Pastorale)
408. **Schumann**, No. 3, Es
409. **Haydn**, No. 104 [2], D (London)
410. **Schubert**, No. 7, C
411. **Beethoven**, No. 9, D m.
412. **Beethoven**, No. 7, A
413. **Schumann**, No. 4, D m
414. **Beethoven**, No. 4, B
415. **Mozart**, Es [543]
416. **Beethoven**, No. 8, F
417. **Schumann**, No. 1, B
418. **Beethoven**, No. 1, C
419. **Beethoven**, No. 2, D
420. **Mendelssohn**, Nr. 4, A
421. **Schumann**, No. 2, C
422. **Berlioz**, Phant. Symph.
423. **Berlioz**, Harold i. Ital.
424. **Berlioz**, Romeo u. Julia
425. **Brahms**, No. 1, C m
426. **Brahms**, No. 2, D
427. **Brahms**, No. 3, F
428. **Brahms**, No. 4, E m
429. **Tschaikowsky**, No. 5, E m
430. **Tschaikowsky**, No. 4, F m
431. **Haydn**, No. 99 [3], Es
432. **Haydn**, No. 85 [15], B (La Reine)
433. **Dvořák**, No. 5, E m (Aus der neuen Welt)
434. **Haydn**, No. 100 [11], G (Mil.)
435. **Haydn**, No. 94 [6], G (Paukenschl.)
436. **Haydn**, No. 92 [16], G (Oxf.)
437. **Mozart**, D [385]
438. **Haydn**, No. 102 [12], B
439. **Haydn**, No. 101 [4], D (Glock.)
440. **Strauß**, Don Juan
441. **Strauß**, Macbeth
442. **Strauß**, Tod und Verklärung.
443. **Strauß**, Till Eulenspiegel
444. **Strauß**, Zarathustra
445. **Strauß**, Don Quixote
446. **Mozart**, D (o. Men.) [504]
447. **Liszt**, Bergsymphonie
448. **Liszt**, Tasso
449. **Liszt**, Préludes
450. **Liszt**, Orpheus
451. **Liszt**, Prometheus
452. **Liszt**, Mazeppa
453. **Liszt**, Festklänge
454. **Liszt**, Heldenklage
455. **Liszt**, Hungaria
456. **Liszt**, Hamlet
457. **Liszt**, Hunnenschlacht.
458. **Liszt**, Ideale
459. **Bruckner**, No. 1, C m
460. **Bruckner**, No. 2, C m
461. **Bruckner**, No. 3, D m
462. **Bruckner**, No. 4, Es (romantische)
463. **Bruckner**, No. 5, B
464. **Bruckner**, No. 6, A
465. **Bruckner**, No. 7, E
466. **Bruckner**, No. 8, C m
467. **Bruckner**, No. 9, D m
468. **Haydn**, No. 93 [5], D
469. **Haydn**, No. 103 [1], Es (Paukenwirbel)
470. **Volkmann**, No. 1, D m
471. **Smetana**, Vyšehrad
472. **Smetana**, Moldau
473. **Smetana**, Sarka
474. **Smetana**, Aus Böhmens Hain und Flur
475. **Smetana**, Tábor
476. **Smetana**, Blanik
477. **Liszt**, Faust-Symphonie
478. **Strauß**, Aus Italien
479. **Tschaikowsky**, No. 6, H m (Pathétique)
480. **Haydn**, No. 95 [9], C moll
481. **Haydn**, No. 96 [14], D
482. **Franck**, D moll
483. **Haydn**, No. 97 [7], C
484. **Haydn**, No. 86 [10], D
485. **Haydn**, No. 98 [8], B
486. **Haydn**, No. 45 [18], Fis m (Abschied)
487. **Haydn**, No. 88 [13], G
488. **Haydn**, No. 82 [17], C (L'ours)
489. **Rimsky-Korsakow**, Antar (Symph. No. 2)
490. **Borodin**, No. 1, Es
491. **Borodin**, No. 2, H m
492. **Mahler**, No. 7
493. **Rimsky-Korsakow**, Scheherazade
494. **Glasunow**, No. 4, Es
495. **Glasunow**, No. 8, Es
496. **Skrjabin**, Divin Poème
497. **Skrjabin**, Le Poème de l'Extase
498. **Strauß**, Heldenleben
499. **Strauß**, Alpen-Symph.
500. **Tschaikowsky**, Manfred
501. **Borodin**, No. 3 A moll
502. **Mozart**, C [425]
503. **Skrjabin**, No. 2, C m
504. **Schubert**, No. 1, D
505. **Schubert**, No. 2, B
506. **Schubert**, No. 3, D
507. **Schubert**, No. 4, C m (Tragische)
508. **Schubert**, No. 5, B
509. **Schubert**, No. 6, C
510. **Strauß**, Domestica
511. **Haydn**, No. 73 [26] D (Chasse)
512. **Haydn**, No. 31, D (mit Hornsignal)
513. **Haydn**, No. 7, C (Le Midi)
514. **Franck**, Chasseur maudit
515. **Haydn**, No. 8, G (LeSoir)
516. **Franck**, Les Eolides
517. **Haydn**, No. 48, C (Maria Theresia)
518. **Haydn**, No. 55. Es (Schulm.)
519. **Trapp**, No. 4. B m
520. **Graener**, Sinf. breve
521. **J. Chr. Bach**, D
522. **J. Chr. Bach**, Es
523. **Franck**, Rédemption
524. **Zador**, Tanz-Symphonie
525. Dvořák, No. 4

OVERTURES

No.
601. **Beethoven**, Leonore No. 3
602. **Weber**, Freischütz
603. **Mozart**, Figaros Hochz.
604. **Beethoven**, Egmont
605. **Weber**, Beherrscher der Geister
606. **Mendelssohn**, Melusine
607. **Weber**, Oberon
608. **Mozart**, Don Juan
609. **Weber**, Preziosa
610. **Beethoven**, Fidelio
611. **Mendelssohn**, Ruy Blas
612. **Weber**, Jubel-Ouvert.
613. **Mendelssohn**, Sommernachtstraum
614. **Mozart**, Zauberflöte
615. **Nicolai**, Lustig. Weiber
616. **Rossini**, Wilhelm Tell
617. **Berlioz**, Waverley
618. **Berlioz**, Vehmrichter
619. **Berlioz**, König Lear
620. **Berlioz**, Röm. Carneva.
621. **Berlioz**, Korsar
622. **Berlioz**, Benv. Cellini
623. **Berlioz**, Beat. u. Bened.
624. **Tschaikowsky**, 1812
625. **Beethoven**, Prometheus
626. **Beethoven**, Coriolan
627. **Beethoven**, Weihe des Hauses
628. **Beethoven**, Leonore No. 1
629. **Beethoven**, Leonore No. 2
630. **Beethoven**, Ruinen von Athen
631. **Beethoven**, Kng. Stephan
632. **Beethoven**, Namensfeier
633. **Marschner**, Hans Heiling
634. **Maillart**, Glöck. d. Erem.
635. **Weber**, Euryanthe
636. **Schubert**, Rosamunde
637. **Mendelssohn**, Hebriden
638. **Glinka**, Leben f. d. Zaren
639. **Glinka**, Ruslan u. Ludmila
640. **Cherubini**, Abenceragen
641. **Cherubini**, Medea
642. **Cherubini**, Anakreon
643. **Cherubini**, Wasserträger
644. **Cornelius**, Barb. v. Bagd.
645. **Cornelius**, Cid
646. **Schumann**, Manfred
647. **Schumann**, Genoveva
648. **Bennett**, Najaden
649. **Wagner**, Tristan u. Isolde
650. **Boieldieu**, Weiße Dame
651. **Auber**, Eherne Pferd
652. **Wagner**, Lohengrin: 1. u. 3. Akt
653. **Mendelssohn**, Meeresst. und glückliche Fahrt
654. **Rossini**, Semiramis
655. **Rossini**, Tankred
656. **Brahms**, Akad. Fest-O.
657. **Brahms**, Tragische Ouv.
658. **Auber**, Schwarz. Domino
659. **Auber**, Fra Diavolo
660. **Mozart**, Titus
661. **Mozart**, Idomeneus
662. **Mozart**, Cosi fan tutte
663. **Mozart**, Entführung
664. **Smetana**, Verkauft. Braut
665. **Wagner**, Meistersinger
666. **Wagner**, Parsifal
667. **Wagner**, Rienzi
668. **Wagner**, Holländer
669. **Wagner**, Tannhäuser
670. **Reger**, Lustspiel-Ouv.
671. **Wagner**, Faust-Ouvert.
672. **Weingartner**, Lust. Ouv.
673. **Volkmann**, Richard III.
674. **Volkmann**, Fest-Ouv.
675. **Tschaikowsky**, Romeo
676. **Gluck**, Iphigenie i. Aulis
677. **Smetana**, Libussa
678. **Suppé**, Dichter u. Bauer

OVERTURES

No.
679. Flotow, Stradella . . .
680. Flotow, Martha . . . .
681. Bruckner, in G m (unfertig.)
682. Mendelssohn, Heimkehr aus der Fremde . .
683. Mendelssohn, Athalia .
684. Mendelssohn, Paulus .
685. Rossini, Barbier von Sevilla
686. Rossini, D. dieb. Elster
687. Pfitzner, Palestrina, 3 Vorspiele
689. Auber, Stumme v. Portici
690. Dvořák, Karneval . . .

No.
691. Gluck, Orpheus und Eurydice .
692. Rimsky-Korsakow, La grande Pâque Russe .
693. Lortzing, Zar und Zimmerm.
694. Kreutzer, Das Nachtlager von Granada . .
695. Mussorgsky, Hovanstchina
696. Weber, Abu Hassan .
697. Weber, Silvana . . . .
698. Schubert, Alfonso und Estrella
699. Glasunow, Fest-Ouvert.
1101. Humperdinck, Hänsel u. Gr.

No.
1102. Gluck, Alceste . . . .
1103. Strauß, Fledermaus .
1104. Lalo, Le Roi d'Ys . .
1105. Boieldieu, Calif von Bagdad
1106. Strauß, Zigeunerbaron
1107. Verdi, Nacht des Schicksals .
1108. Verdi, Sizilian. Vesper
1109. Cimarosa, Die heimliche Ehe
1110. Rossini, Italien. i. Alg.
1112. Verdi, Nabucco
1113. Rossini, Scala di seta
1114. Handel, Rodelinde, Terpsicore

CONCERTOS

701. Beethoven, Viol.-Konz., D
702. Mendelssohn, Vl.-Kz. E m
703. Spohr, V.-K., A m (Gesangsss.)
704. Beethoven, Klav.-Kz. C m
705. Beethoven, Klav.-Kzt., G
706. Beethoven, Klav.-Kz., Es
707. Schumann, Klav.-K., A m
708. Tschaikowsky, Viol.-K., D
709. Tschaikowsky, Klav.-Kst. B m
710. Liszt, Klav.-Konz., Es .
711. Bach, Viol.-Konz., A m .
712. Bach, Viol.-Konz., E . .
713. Brahms, Klav.-Kzt., D m
714. Bruch, Viol.-Konz., G m .
715. Brahms, Klav.-Konz., B
716. Brahms, Viol.-Konz., D .
717. Mozart, Viol.-Kzt., A [219]
718. Mozart, Viol.-Kz., Es [268]
719. Mozart, Klav.-Kz., D [537]
720. Liszt, Klav.-Konz., A . .
721. Mozart, Klav.-Konz., Dm [466]
722. Liszt, Totentanz (Siloti)
723. Brahms, K. f. V. u. Vc., A m
724. Beethoven, Klav.-Kzt., C
725. Beethoven, Klav.-Kzt., B
726. Grieg, Klav.-Konz., A m
727. Bach, Konz. f. 2 Viol. D m
728. Lalo, Symph. espagnole
729. Beethoven, Tripel-Kzt., C
730. Bach, Konz. f. 2 Klav., C

731. Bach, Konz. f. 2 Klav., C m
732. Bach, Konz. f. 3 Klav., D m
733. Bach, Konz. f. 3 Klav., C
734. Mozart, Symph. conc. f. Violine u. Viola, Es [364]
735. Dohnányi, Variat. über ein Kinderlied f. Pfte.
736. Mozart, Klav.-Kz., A [488]
737. Mozart, Klav.-K., Es [482]
738. Franck, Symph. Variat.
739. Mozart, Klav.-Kz., C [467]
740. Mozart, Kl.-Kz., C m [491]
741. Mozart, K. f. 2 Kl., Es [365]
742. Mozart, Klav.-K., Es [271]
743. Mozart, Klav.-Kz., B [450]
744. Bach, Klav.-Konz. D m .
745. Bach, Klav.-Konz. F m .
746. Weber, Kzst. f. Pfte., F m
747. Mozart, Vl.-Kzt. G [216] .
748. Mozart, Vl.-Kzt. D [218] .
749. Vivaldi, Konz. No. 10, H m
750. Vivaldi, Konz. No. 11, D m
751. Dvořák, Viol.-Kzt. A m
752. Glasunow, Vl.-Kzt. A m
753. Vivaldi, Vl.-Kzt. A m No. 6
754. Vivaldi, Vl.-Kzt. G m . .
755. Mozart, Symph. conc. [Anh. I, No. 9]
756. Viotti, Vl.-Kzt. A m, No. 22
757. Bach, K. f. Kl., V. u. Fl. A m
758. Vivaldi, Konz. f. Flöte D

759. Bach, Konz. f. 4 Kl., A m
760. Mozart, Klav.-K., G [453]
761. Mozart, Klav.-K., F [459]
762. Vivaldi, Kzt. f. 2 Viol. A m
763. Mozart, Vl.-Kzt. B [207]
764. Mozart, Vl.-Kzt. D [211]
765. J. Chr. Bach, Sinf. conc., A
766. Mozart, Vl.-Kzt. D [271 a]
767. Mozart, Kz. f. Fl. u. Hf. [299]
768. J. Chr. Bach, Sinf. conc., Es
769. Haydn, Vc.-Konz., D .
770. Sibelius, Vl.-Kzt., D m .
771. Mozart, Fl.-Konz. D [314]
772. Vivaldi, Konz., op. 3 No. 2
773. J. Chr. Bach, Kl.-Kz. Es
774. Mozart, Klav.-Kz. C [503]
775. Mozart, Klav.-Kz. B [595]
776. Barsanti, Konz., op. 3 No. 4
777. Barsanti, Konz., op. 3 No. 10
778. Mozart, Klar.-Kz. A [622]
779. Mozart, Flöt.-Kz. G [313]
780. Boccherini, Vc.-Konz., B
781. K. Phil. Em. Bach, Kz. A m
782. Torelli, Viol.-Kzt. C m
783. Mozart, Kz.-Rondo D f. Kl.
784. Mozart, Fag. Kzt. B [191]
785. Dvořák, Vc.-Konz.
786. Schumann, Vc.-Konz., op. 129
787. Vivaldi, Viol.-Kzt. E
788. Tschaikowsky, Rokoko-Var.

MISCELLANEOUS WORKS

801. Berlioz, 3 Stck. a. „Faust"
802. Tschaikowsky, Capr. ital.
803. Beethoven, 2 Viol.-Rom. (G, F)
804. Mendelssohn, 5 Stücke a. „Sommernachtstraum"
805. Brahms, Haydn-Variat.
806. Wagner, Siegm. Liebesl.
807. Wagner, Walkürenritt .
808. Wagner, Wotans Abschied u. Feuerzauber
809. Wagner, Waldweben .
810. Wagner, Siegfried-Idyll
811. Wagner, Trauermusik a. „Götterdämmerung" .
812. Wagner, Karfreitagszauber .
813. Wagner, Huld.-Marsch
814. Wagner, Bacchanal . .
815. Wagner, Einl. z. 3. Akt „Tannh."
816. Wagner, Liebesmahl d. Apostel
817. Schubert, Mus. a. „Rosamunde"
818. Bach, Suite No. 3, D . .
819. Volkmann, Seren., D m .
820. Wagner, Kaisermarsch
821. Bach, Suite No. 2, H m
822. Strauß, Donauwalzer . .
823. Beethoven, Egmont-Mus.
824. Tschaikowsky, Nußknacker-Suite . . . .
825. Wagner, Einleit. z. 3. Akt „Meistersinger" . . .
826. Wagner, Versandlungsmusik u. Schlußszene d. 1. Akt „Parsifal"

827. Reger, Mozart-Variat. .
828. Bizet, L'Arlésienne, I . .
829. Bizet, L'Arlésienne, II .
830. Mozart, Maurer. Trauermusik
831. Weber, Aufforderung zum Tanz
832. Bizet, Roma. Suite . .
833. Borodin, Steppenskizze
834. Glinka, Kamarinskaja .
835. Reger, Hiller-Variation.
836. Reger, Konz. i. alten Stil
837. Reger, Romant. Suite .
838. Reger, Böcklin-Suite . .
839. Graener, Var. üb. russ. Volksl.
840. Tschaikowsky, Francesca da Rimini . . . . .
841. Mussorgsky, Eine Nacht auf dem kahlen Berge
842. Rimsky-Korsakow, Capriccio espagnol . . .
843. Ljadow, Baba-Jaga . .
844. Ljadow, Kikimora . . .
845. Glinka, Valse-Fantaisie
846. Glinka, Caprice brillant
847. Sekles, Gesichte . . .
848. Strauß, Bürger-Suite .
849. Strauß, Tanzsuite . . .
850. Graener, Divertimento.
851. Tschaikowsky, Slav. Marsch
852. Ljadow, 8 russische Volksweisen
853. Ljadow, Der verzaub. See
854. Mozart, Les petits riens
855. Brahms, Serenade, D .

856. Bach, Suite No. 1, C . .
857. Tschaikowsky, Serenade
858. Mozart, Seren. No. 8, D [204]
859. Mozart, Seren. No. 6, D [239]
860. Graener, Gotische Suite
861. Bach, Suite No. 4, D .
862. Brahms, Serenade A . .
863. Tschaikowsky, Nocturnes .
864. Graener, Comedietta .
865. Wolfurt, Tripelfuge
866. Strauß, Wein, Weib u. Gesang
867. Strauß, Rosen a. d. Süden
868. Strauß, Geschicht. a. d. Wien. Wald
869. Strauß, Frühlingsstimmen .
870. Strauß, Künstlerleben .
871. Strauß, Kaiserwalzer .
872. Graener, Flöte von Sanssouci
873. Dvořák, Scherzo capriccioso .
874. Wunsch, Lustspiel-Suite
875. Strauß, Wiener Blut .
876. Trapp, Divertimento .
877. Busch, Capriccio . . .
878. Wunsch, Fest auf Nonbijon .
879. Telemann, Tafelmusik
880. Zador, Ungar. Capr. .
881. Malipiero, Vier Intermezzen .
882. Telemann, Suite f. Flöte u. Streicher, A m . .
883. Atterberg, Ball. u. Pass.
884. Elgar, Enigma Var.
885. Elgar, Introduct. u. Allegro
886. Borodin, Prinz Igor Tänze